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this Volume



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*Note.*—The devices reproduced on the title page and paper cover are by L. Kosma

*Tailpiece by David Jones for "The History of Pompey the Little"*  
(Golden Cockerell Press)







*Page Decoration. By Barbara Greg. (By courtesy of the Æolian Co., Ltd.)*

## IN GREAT BRITAIN



THE picture graven on the wood-block, which is the oldest form of engraving for a print on paper, has within the last few years been making a very wide and intimate appeal to graphic artists in every country as a medium for original expression, and there has been a remarkable efflorescence of the woodcut, the term by which a print from a cut or graven block is equally known. When first I wrote specially about woodcuts, some twenty years ago, our contemporary original wood-engravers could almost be counted on one's fingers. The great era of reproductive engraving was

over, killed by the photographic processes, and a small group of ingenious young artists had set their minds and hands enthusiastically to bring about a revival of original engraving on the wood-block. An inspiring influence in this genuine artistic movement had been William Morris, but long established as pioneer protagonists were the gifted Charles Ricketts and Charles Shannon, with their talented associates Sturge Moore, Lucien Pissarro, and Reginald Savage, while working individually were the witty and original William Nicholson, the imaginative William Strang, that versatile craftsman Sydney Lee, and that spirited lyrist of the wood-block, Gordon Craig. Later there followed experiments with the colour wood-block in the Japanese manner, but modified to combine the functions of designer, engraver and printer in the one person of the artist. In various countries on the Continent and in America the revival of original wood-engraving had also begun in its small way, but there were artists associated with it who gave it a fair start, such as Emil Orlik and Walther Klemm in Germany, Adolfo de Carolis in Italy, Nieuwenkamp and Veldheer in Holland, and the master, Auguste Lepère, Paul Emile Colin, the Beltrands, and Pierre Gusman, in France. Nowadays the name of the wood-engraver is legion in all the countries that have a graphic art tradition, and the woodcut is put to many purposes. Its primary use has always been to print on a page with type, so serving for the illustration and decoration of books, but it now contributes pictorially to the uses of advertisement, it lends itself graphically to titillate



appetites with menu cards, and the musical records for the mechanical piano-player are decorated by it with appropriate illustration. The artist will, of course, employ wood-engraving, as he would employ any other graphic medium, etching, mezzotint, lithography, to produce the independent print for the wall or the portfolio, and his methods and manners of expression are as various, his range of subject as wide in its diversity and its search for beauty or character. But the artist who approaches the wood with respect, regarding it as an expressive medium that should be studied and cultivated with as much art and finesse as the copper on which the etcher draws and bites his picture, is comparatively rare. That every graphic material has its expressive limitations as well as possibilities he realises, of course, and, gauging these, he will assimilate his expression to them, using his accomplished craftsmanship as the servant of his artistic spirit. There is, however, a great deal of work on the wood to-day, with either graver and scorer or knife and gouge, that is done without particular respect for the material, taking no suggestions from it, with, in fact, a jolly haphazard way, that may obtain a pleasant or humorous effect of black and white that will pass muster for a woodcut. To produce surface prints of this nature requires no great skill, they exact no special quality of graven line, no fine rhythm of masses; one feels



*"La Lessive."* By Iain Macnab. (The Redfern Gallery)





6/20

*"Old Fashioned Flowers." By Dorothy Hirst. (The St. George's Gallery)*



that the artist's spirit has been but slightly concerned with them, but his graphic senses have been tickled, and he has been moved to "do woodcuts" for the fun of the thing, and because there are now societies that admit them to their exhibitions, and, dare I say it? because the woodcut is coming into fashion. How long will it remain so? That will depend, not on the work of those genuine and accomplished artists who have sought their expression on the wood, either as their main artistic interest, or together with their efforts in other mediums, for they are not influenced by the vagaries of fashion, and will in any case continue to engrave their visions, whether in imaginative or realistic design, as the spirit moves them, but on the sincerity with which the multitude of engravers seek fresh and interesting pictorial motives appropriate to the wood-block, and the skilful technique with which they contrive to express these in terms of art, conditioned by the material, so, while carrying on the tradition of the woodcut, to enrich it with new developments. The New Woodcut then, as we might call it, broad-based upon old traditions, will be little affected by caprices of fashion, but will advance surely by its own merits as a form of art, and the favour accorded

to it will depend, as in the case of all the arts, on the individual interest and quality of its emanations.

It is now some years since Mr. Ricketts and Mr. Shannon gave up their beautiful practice of wood-engraving, having established the revival, and devoted their activities to painting and the other branches of art in which they have won distinction. Mr. Sturge Moore continued longer in the practice, and even now one would not be surprised to see him take up his graver again to make the wood live with one of his exquisitely fanciful designs, as indeed the veteran, Mr. Lucien Pissarro, did a year or two ago as freshly as ever. Mr. Gordon Craig, of course, cannot still help saying things on the wood, witty, fantastic things that have titillated his spirit till, in the intervals of scene-designing and delightful personal writing, they have found expression, even if the subject be but a girl putting out her tongue. The versatile Mr. Sydney Lee, however, who has worked for thirty years creatively upon the wood-block, and has long since been recognised as a master, one of the foremost of our contemporaries, engraves to-day with all his old enthusiasm, but with, if anything, more rigid artistic aims. Always design has



*"A Quiet Path." By George F. Reiss  
(The St. George's Gallery)*





*"The Ghost of Abel."* By William E. C. Morgan (The Beaux Arts Gallery)





*"The Lamp."* By Hester Sainsbury. (The Redfern Gallery)





*Boy Birdsnesting*

*E. Ravilious*

"Boy Birdsnesting." By E. Ravilious. (The Redfern Gallery)

been his first consideration, but then he has commanded, in every medium he has employed, the verity of textures, and in his latest remarkable print, *The Venetian Merchant*, he has rendered the various textures of the chiselled stone with wonderfully suggestive skill, engraving these spontaneously with the help of the wood's suggestions, and compassing a fine dramatic effect where the merchant comes slouching slowly across the bridge, and the buildings wear a portentous look, as of something about to happen. Mrs. Gwendolen Raverat may be reckoned as another of the established exponents of the woodcut, one who has for some time devoted her graphic genius to its cultivation with artistic charm and sensibility. She has passed through various phases; in her earlier engraving she came under the influence of Mr. Eric Gill, and I remember an expressive *Pietà*; then her imagination was moved by the eerie beauty of the old ballads with their simple poignancy of feeling. But her sensitive art has always searched for beauty which it could express in terms of wood-engraving, and she has found it in gently rural aspects of landscape, notably where quiet streams run through woody meadows and sheep browse on the banks. Lately Mrs. Raverat has engraved a charming series of river subjects, which the London General Omnibus Company, wisely recognising the value of the woodcut as an associate of type, have used for advertising their local routes. Here we give one of the series, a sunny view of the *Ver, St. Albans*, in a happily rhythmical design, with the Abbey looking down on the winding river, and leafy trees growing upward from the grassy bank. Then there is *Apple Pickers*, a woodcut of pastoral character with a delightfully gay appeal.



Mr. Robert Gibbings has long been an influential personality in the world of wood-engraving, for, besides being one of our most accomplished engravers, whose work is much in demand with authors and publishers for distinctive illustration, he directs the Golden Cockerel Press in its making of choicely printed and embellished books, and in its encouragement of "graven images" by other artists. In this direction he has done much valuable service, for his selection of the engravers, and his choice of appropriate books for each to adorn suggestively, has been invariably happy, but books not the least treasured by the bibliophile are those Mr. Gibbings has illustrated and decorated with his own hand. His touch on the wood is eminently individual in its combination of black and white masses with the informing line, he handles the medium as its master, and confides his expression to it with light-hearted faithfulness. What ironic humour he has infused into his little illustrations to Swift's poems, as, for instance, the austere quartet of lady card-players, with what noble beauty he has caught suggestions from Keats's "Eve of St. Agnes" and "Hyperion," how freshly he has let his imagination play in decorating the charming page of English and Greek type that gives us *The True Historie of Lucian, the Samosateneian*, very choice books all these. For other publishers, too, he has been creative, illustrating with a quaint richness Esther Forbes's "A Mirror for Witches," Lord Grey's fascinating "The Charm of Birds," with bird-life also to advertise



"The Pig Sty." By Marjorie Fenning



*"The Peacock." By Lionel Lindsay. (P. & D. Colnaghi & Co.)*



local railway and omnibus routes in the country around London, but not the least interesting are the woodcuts resulting from the journey Mr. Gibbings made to the South Sea Islands, expressly at the instance of Messrs. Houghton, Mifflin & Co., of Boston, U.S.A., to illustrate Mr. James Norman Hall's forthcoming book on Tahiti. One of these we reproduce.

Perhaps the staunchest adherent of the Golden Cockerel Press is Mr. Eric Gill, who is temperamentally in sympathy with the typographical and artistic aims and ideals of Mr. Gibbings. His pure rhythmical line adapts itself harmoniously to the type selected as suitable to the text, so that a beautiful page results, like that which "beginneth the Book of the Tales of Canterbury," in which the black and the white are so happily balanced. The leafy decoration of every page, with the significant blending of its human figures, offers at first a charming unexpectedness and then the soothing relief of expectation, which promises well for the further volumes, and an ornament of foliage also adds an airy grace to the printed pages of More's "Utopia," but it is Chaucer's "Troilus and Criseyde" that brings out Mr. Gill's illustrative strength through the appropriate conventions of his style. The lively frontispiece, and the illustrations on pages 47 and 113, show that style at its best in its presentation of human emotions. Mr. David Jones is another of Mr. Gibbings's unfailing supporters, influenced in the first instance by Mr. Gill, but now, I think, quite himself, as he proves in his frontispiece to "The History of Pompey the Little, or the Life



"Harvesters, Italy." By Muriel Jackson. (The Redfern Gallery)





“The Forest Pool.” By Ethelbert White. (The Leicester Galleries)





"The Library." By Maud Reed Cooper. (The Redfern Gallery)

solemn fantasy, in *Paradise*, in *Heaven*, and in *Boredom*. Mr. Eric Ravilious is another of Mr. Gibbings's gay-hearted collaborators, and in "The Twelve Moneths," by Nicholas Breton, reprinted from the "Fantastics" of 1626, he pictures all appropriate rural felicities, choosing for April a boy climbing along the branch of a tree to steal a bird's nest. Mr. Ravilious has humour and fancy at the point of his graver, and these he infuses into his work on the wood, so that the print will have its say with a chuckle. The Cresset Press is also employing the Puck-like talent of Mr. Ravilious, as well as that of Mr. John Nash, who has done for it an illustration to "The Apocrypha," but his painting activities have recently prevented his doing any other wood-engraving, except a title-page for Dulau's "The Anatomy of Dessert," a dereliction which we must regret since he can invest his distinctly personal handling of the wood-block with a whimsical humour, such as will be remembered in his illustrations to Swift's "Directions to Servants." Mr. Douglas Percy Bliss, whose "History of Wood-engraving," so original, amusing and suggestive, is one of the best books we have on the subject, has also lately somewhat neglected the wood-block, using the pen and the brush rather than the graver for his book-illustrations, but in the *Baroque Fountain*, he has cleverly suggested with white lines a novel effect of the spraying water, emphasising the black for the surrounding figures, the woman filling her ewer from the basin, and the man bringing his horse to drink. In *Morayshire Crofter*, and *Steel Foundry*, he has employed the black and the white imaginatively with cylindrical rhythms to create a rustic design with summer light, and one of mechanism with an immensity of flashing, burning, sparkling lights. Miss Clare Leighton, who has recently been admitted as a wood-engraver to the Associateship of the Royal Society of Painter-Etchers and Engravers, sharing that

and *Adventures of a Lap-Dog*," a quaint writing of 1752, and dedicated by its author, Francis Coventry, to Fielding, the novelist. One of the most difficult of Mr. Gibbings's tasks is to find the book most suitable for illustration by any particular engraver, but in entrusting Jules Tellier's "Les Deux Paradis," or as Mr. Brian Rhys, the translator, calls it, "Abder-Rhaman in Paradise," to Mr. Paul Nash's richly suggestive graver, he enabled the artist to enter joyously into the very spirit of the





*"A Spring Bouquet." By Gertrude Hermes. (The St. George's Gallery)*



*"The Sisters."* By Noel Rooke. (The Redfern Gallery)





"Heaven." Illustration by Paul Nash for "*Abd-er-Rhaman in Paradise*," published by The Golden Cockerel Press. (The Redfern Gallery)

distinction with only Mrs. Raverat, and Messieurs Noel Rooke, Alec Buckels, C. W. Taylor, and John F. Greenwood, is now one of the most popular illustrators of the day, and one who has made the wood-block, which she handles in so accomplished and facile a manner, her definite medium of expression. Her many illustrations to Thomas Hardy's "*The Return of the Native*," with the exquisite little landscape tail-pieces, and Thornton Wilder's "*The Bridge of San Luis Rey*," are so beautifully expressive, with a characteristic significance of their own, that it is not surprising to learn that she is much in request with publishers, and that she has engaged to illustrate other Hardy novels. *The Grape Harvest* is also a fine subject, "full of the warm South," and a noble composition which Miss Leighton has engraved vivaciously and in masterly fashion. Another expressive illustrator is Miss Margaret Haythorne, who addresses herself to the wood-block with imagination and frequently uses a kind of roulette, a tool for





“The River Dochart, Perthshire.” By Dorothy M. Fairley. (The Redfern Gallery)





"Winter Sunset." By E. A. Verpilleux. (P. & D. Colnaghi & Co.)







*"Turkish Bath." By Blair Hughes-Stanton. (The St. George's Gallery)*



cutting lines in groups. There is sincere feeling in everything she does, and her style is individual. *Gethsemane*, *Echo* and *Everyman and Good Deeds*, are variously typical of her expression, which ranges over many subjects. Miss Tirzah Garwood is a new-comer among the wood-engravers, and a very welcome one, for she has humour, originality in choice and treatment of subject, and technical accomplishment. She is, I believe, a pupil of Mr. Ravilious, and she has a streak of his tricksiness, with much irony of her own. *The Cat Wife*, illustrating a La Fontaine *Conte*, is representative, though no more, perhaps, than *Women and Secrets*, a nocturnal exchange of feminine confidences, or many other significant studies of feminine types, done with her tongue in her cheek. Miss Althea Willoughby is another illustrator whose frontispiece to "The Glades of Glenbella," is fraught with graceful fancy, and Mr. John Buckland Wright has approached Keats's Sonnets, for the Halcyon Press, in an interpretative rather than descriptive spirit, *To Ailsa Rock*, for instance, being designed in a poetically suggestive manner. Mr. Percy Smith, who is the expert adviser of Messrs. Heinemann in the preparation of choice books, has invented pictorially the patterned cover in blue and white for Mr. James Laver's curiously significant poem "Macrocosmos," making the all-overish idea of the pattern carry on suggestively the poet's strange motives. Mr. Smith's characteristic portraiture he has dedicated to the features and the feathered hat of the Queen of the Costers. Another illustrative purpose to which



"The Horse Fair." By Kenneth Holmes





*"Narcissa the Negress." By Monica Rawlins. (The Redfern Gallery)*



*"Everyman and Good Deeds." By Margaret Haythorne*



the woodcut has been put, at the instance of Mr. Percy Scholes, the well-known music-critic, is for adorning with appropriate pictures the music record-rolls of the Æolian Company's Piano-Player. These have been done chiefly by those two accomplished engravers, Mr. Norman Janes and Miss Barbara Greg, who seem to have enjoyed the opportunities afforded them by incidents of the composers' lives, or by peopled features of the music. Mr. Janes is perhaps at his happiest in his pictorial biographies of Bach and Mozart (*The Youth of Bach* is typical), and the spirited movement of Brahms's Hungarian Dances, while Miss Greg's fancy is caught most expressively by the George Sand incidents of Chopin's life, and the stately grace of his Polonaise, and by Nevin's *Narcissus*, with a delightful tail-piece.

Wood-engraving lends itself in diverse expressive manners to the interpretation of landscape. It may lay particular emphasis upon the personal statement of the artist's emotion, or upon the representation of his actual vision. Mr. Alec Buckels uses his graver with the most exquisite sensitiveness to build up an elaborate pictorial statement that shall seem very simple. *The Dew Pond* is a



"Mary had a Little Deer."  
By Molly Bateman



"Log-Hauling." By Anton Lock





"Elms." By E. Nicholson

beautiful thing, most accomplished, and richly atmospheric in effect, the sloping earth of the natural dew pond is treated in a plastic style modelled with the subtlest gradations, saturated with sunlight and with an infinite expanse of sky above. Mr. Buckels has also made an elaborate study of trees in *Hayward Oaks*. Mr. C. W. Taylor is always interesting, and in his recent prints he gets his landscape forms in white line, as the light suggests, leaving the shadows in black masses. The grasses, the foliage, the coats of the sheep, take the sun charmingly, for instance, in *Rushton Park*, but *Lamberhurst* is the most beautiful of Mr. Taylor's landscapes, with

the white, heavily rutted roads winding past the farmsteads and through the meadow-land. Mr. John F. Greenwood's matured outlook and style, which hardly vary at all, are best represented by his characteristically charming English scene, *The White Railing*, but Mr. Ethelbert White is more modern in the way he looks at landscape, and expresses this vision with the discipline of his personal design, whether in paint or wood-engraving. Yet his outlook is none the less English. *The Forest Pool* is a fine thing in its contrasts of black and white, and like *A Quantock Farm*, *The River Bank* and *Ploughman's Cottage*, gives an impression of truth within conventions of its own. That very original engraver, Mr. Bernard Rice, whose ways with the wood are independent of traditional practice, who uses the mezzotint scraper for certain effects he aims at with delicate suggestions of tone, or any handy tool shaped as the work may suggest, in addition, of course, to the graver, has created a very impressive landscape in *Caltaro*, a scene in the Balkans that has moved him, while, in *Beggars*, he shows true ethnological intuitions, with a genuine artistic grip of the mendicant characters. Mr. A. Lock handles the wood-block with a distinctive style, and makes it pictorially eloquent. In *Log-Hauling* there is a tremendously vivid suggestion of movement in the men and horse pulling up-hill amid the wind-swept trees. Miss E. Nicholson uses the white line very adroitly for calm English landscape, such as the charming *Elms*, and also for illustrating Kipling's *The White Horses*, a vigorous design in which waves, sea-gulls, men and horses, are combined in a wild surge of motion. How wood-engraving can respond easily to various aspects of landscape, suggesting not only form and light, but "colour," may be seen in Miss Marjorie Firth's riparian pastoral, *Summer Evening*, and *Swimming Pool*, *Guernsey*. Miss Dorothy M. Fairley's tree-bound *River Dochart*, *Perthshire*, with the leafy reflections darkening its waters, Miss Grace Golden's *The Avenue*, a print of charm, Lady Mabel Annesley's *The Park*, Robert Maynard's *Tenby Harbour*, and Mr. George F. Reiss's *The Lair*, *The Bend of the River*, and *A Quiet*





*"River Ver, St. Albans." By Gwendolen Raverat  
(By courtesy of the London General Omnibus Company)*



*Path*, with their pleasant tales of greenery. Then, in a different *genre*, there is Miss E. Leigh Pemberton's *A Roman Fountain*. Yet, that the wood, engraved in the same way, across the grain, and not cut, in the Japanese manner, the plank way of the wood, may still print colour in tender harmonies, is seen in such prints as Miss May Berridge's *The Birch Wood*, and Miss Marjorie Turberville's *Beeches*, *Ken Wood*, in both of which the leafless boughs of trees are a feature of which the graver is very cognizant.

Various aspects of English rustic life, and of the activities of peasants in different countries, offer attractive motives to the wood-engraver. Mr. George Soper, for instance, shows a sympathetic outlook on agricultural life with the graven block as in his etchings. It is interesting to compare the different treatment of the same kind of subject—horses hauling timber past a clump of trees—on wood and on copper, to see how the black tells on the surface print and the white on the intaglio. *The Hay Cart* suggests the work of an artist who lives in the English country, and is familiar with its scenes. Miss Molly Bateman has the pictorial essence of romantic rusticity in the print which one might name fancifully, *Mary had a Little Deer*, but Miss Marjorie Fenning has design as well as pictorial character in *The Pig Sty*, with the material naturally expressive. Mr. Kenneth Holmes plans his black on his blocks well, and deftly he shapes his design with the whites, artfully, as he engraves, imbuing it with vitality.



"Summer Evening." By Marjorie Firth. (The Redfern Gallery)





*"A Fireside." By Eric Daglish. (The Redfern Gallery)*



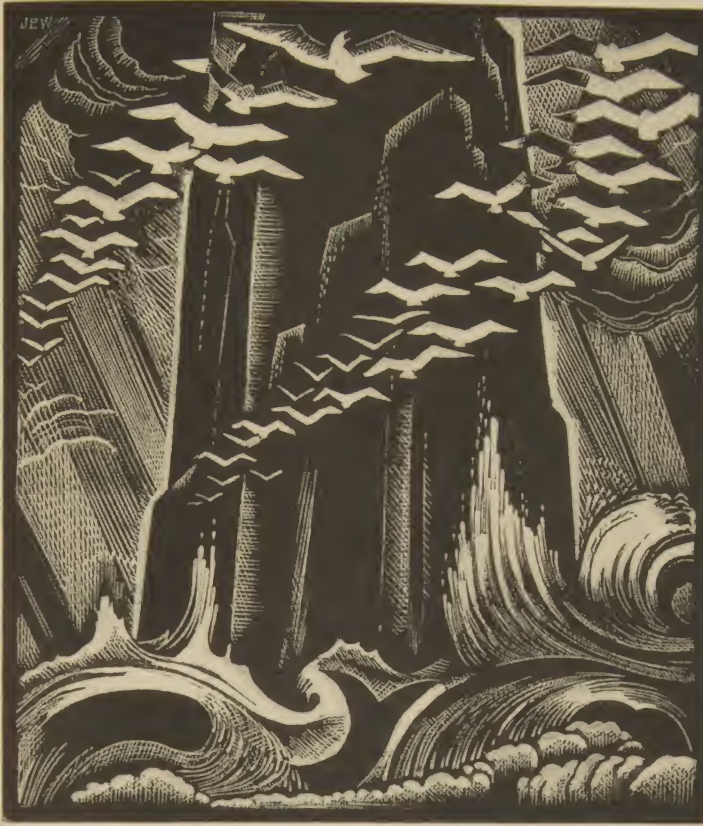


*The Cactus 4/50*

*Aluminum 27*

*"The Cactus." By A. Allinson. (The Redfern Gallery)*





"To Ailsa Rock." By John Buckland Wright  
Illustration to Keats's Sonnets. (The Halcyon Press)

*The Horse Fair*, a scene in a North Country town, is full of life and movement, and is essentially different from Mr. Holmes's treatment of the same subject in dry-point, while *Swaledale*, a typical Yorkshire village in sunshine with the dark upland moors around, also could never be taken for anything but a woodcut. There is a splendid pictorial rhythm in Miss Muriel Jackson's *Harvesters, Italy*, and a subtle disposition of tones in Mr. O. Ward Hunt's *A Brittany Wash House*, and Mr. Iain Macnab's accomplished *La Lessive*, with the particular character of each, the agricultural Italians and the laundry-women with their specific

national methods amid their appropriate scenic surroundings, as suggested by a wood-block justly graven. Then, how richly suggestive, and how artistic in the handling of the material, is Miss Maud L. Wethered's *Hukul Wedding Festivities*, perhaps the most attractive of a series of scenes among these picturesque peasants, simply and unaffectedly descriptive of their primitive romance. *Fountain, Ravello*, shows Miss Wethered in another phase. Mr. Allan Durst, the sculptor, in a primitive plastic style that would not necessarily suggest the wood, gives us an *African Fruit Seller*, but much more sophisticated is Mr. Graham S. Dudley Page in *Maxim's*, a whirling impression of night-club existence, with a phantasmagoria of lights, dancing couples and jazzing negro instrumentalists, set in a design of strange rhythms. Very different, however, is the same artist's *Slade School*, the college building and quadrangle with gathering students, rendered with pleasant sobriety.

Then, there are Miss Maud Reed Cooper giving agreeably the amenities of *The Library*, with its habitués, presumably in a country town, Miss Hilda M. Quick showing trade *Bookbinders* engaged on the several processes of their sumptuous craft, and Miss Hester Sainsbury, in *The Lamp*, combining her rich sense of design with her sensitive appreciation of the effects of artificial light. Miss Monica Rawlins seems to engrave always with a merry twinkle in her eye, and *Narcissa the Negress*, up in the branches of a tree, fascinated by her own reflection in the pool below, and forgetful of the leopard she is escaping, is



representative of her humorous outlook, while Miss Marcia Lane Foster, with her broadly effective contrasts of black and white, imbues her cuts with the jolly, happy-go-lucky humours of the crowd, as they show it, in *The Winner*, a child winning a donkey race at a fair, and *The Talkies*. That expert engraver, Mr. Noel Rooke, whose influence on the practice of the craft in England is great through his teaching at the popular Central School of Arts and Crafts, we see in two moods, that of *The Sisters*, a beautifully expressive print of two girls at a window in the sunlight, and *Aiguilles des Grands Chermoz*, in which he has devoted his skill to the delineation of mountain structure. A direct contrast to Mr. Rooke is Mr. Blair Hughes Stanton, who, in *The Turkish Bath*, makes all his nude female figures, black with white outlines, conform to a deliberately wayward design, attractive though quite independent of reality, stands decidedly for the New Woodcut. His *Emancipation of Woman* is frankly a fantastic composition, but excellent in its cutting. Mr. William E. C. Morgan, who won his Rome Scholarship as a wood-engraver, and has since gathered reputation for his remarkable line-engraving on copper, has lately come into the open with some scriptural wood-engravings, which show expressive feeling and technical skill,



"Hukul Wedding Festivities." By Maud L. Wethered. (The St. George's Gallery)





950

Hemlock

John Farleigh 1858

"Hemlock." By John Farleigh





Illustration by Eric Gill from  
 "Troilus and Criseyde," by  
 Geoffrey Chaucer. (Golden  
 Cockerel Press)

such as *The Crucifixion*, and *The Ghost of Abel*, a thing of awe and wonder. Mr. Middleton Todd is always distinctive in his etchings, and now that he has adventured tentatively with the wood, he is no less so in the medium which is new to him. In *Old Soldier* he brings to the craft a fresh hand and a fresh mind, and if more artists of his quality would explore the medium in the same spirit I cannot help thinking the New Woodcut would flourish exceedingly. One takes particular note, too, of Miss Margaret Bryan, with *The Vision of St. Eustace*, Miss Mary Groom, with an illustration to the Cresset Press's *Apocrypha*, Miss Julia Mavrogordato, with *Dancers on the Rink*, and Mr. Edward Carrick, with *Apollo and Daphne*, all of whom show distinctive qualities. It is the exquisite quality of the graven line that specially distinguishes *The Peacock*, the latest woodcut by Mr. Lionel Lindsay, the popular Australian etcher, who now rather favours the copper-plate, but in this rare achievement on the wood he has realised the bird's pride of plumage, and with trees and a dark wall has made a picture of him. Another Australian, Mr. L. R. Davies, of Sydney, gives us a charming sunny glimpse of the local scene, though it might almost have been somewhere in England, so homely it looks. Mr. Clifford Webb, mural painter and line-engraver, has made his name, however, chiefly by his efforts on the wood-block, and the splendid black and white spacing in his *Black-Throated Divers*, a print of remarkable dignity, is a piece of pure decoration. Mr. Eric Daglish is now accepted as a master-engraver of birds in their natural surroundings, with their plumage, their intimate habits, and their peculiar way of taking things as they come, studied from the life. In his woodcuts every kind of bird seems to live, so I represent him in a different mood, *A Fireside*, with an Aberdeen terrier sitting amid its familiar amenities, wrought with equally rare truth to fact. Mr. H. W. Rissick's tiny woodcuts are interesting since they are engraved spontaneously on the wood, snapshots of design, so to speak. *The Horse-race* is an example, and with what a charming ease Mr. A. Hugh Fisher handles the block we see in *The Lion and the Lamb*, while Miss Agnes M. Parker also has a sympathetic feeling for quadrupeds and great birds, as exemplified in such a print as *Reed Buck*.

The forms and the characters of flowers lend themselves particularly to the niceties of the graven wood, and for decorative design their possibilities are almost limitless. Here are some typical examples: *Hemlock*, an elegant arrangement of stem, branch and bloom, finely cut, by Mr. John Farleigh, who, in quite another vein,



has embellished with outline engravings *Pindar's Odes of Victory*, for the Shakespeare Head Press ; *Old Fashioned Flowers*, by Miss Dorothy Hirst, who, with her beautiful *Castle Hill*, and *Evening in Haytime*, might with equal justice have been represented here as a landscape engraver, but for her peculiar charm with the flowers ; *The Cactus*, a clever arrangement, against a black ground, of the leaves and blooms in a white pot by Mr. Adrian Allinson ; *A Spring Bouquet*, by Miss Gertrude Hermes, whose white line is as successful in floral interpretation as, say, in the mask-like *Heavenly Twins* ; and in *Mexican Fruits*, Mr. Leon Underwood, and *Still Life*, Miss May Smith, two engravers of diverse accomplishment and inspiration, have adventured gallantly with designs made up happily of fruits of the earth, and carried them out each with distinctive expression.

The foregoing represents the activities of the makers of woodcuts printed in black, though it would be impossible to name all the many artists who use the engraver or the knife on wood, but the wood-block colour-print is another

matter, and its exponents are not many in comparison. Wood-blocks, with the portions of the design cut by the knife the plank way of the wood, each taking the colour that its shape demands in the pattern, and superimposed on the other colours, after the manner habitually practised by the Japanese, is the commonest form of wood-block colour-print, and even Mr. Verpilleux has discarded his practice of engraving his blocks, on account of the labour, though he still prints with his press instead of using the *baren* with his hand. Now, although the followers of this fashion of print-making have, thanks to the encouragement of the Society of Graver-Printers in Colour, and the



"Pandanus Grove, Tahiti." Illustration by Robert Gibbings for a book by James Norman Hall, to be published by Houghton, Mifflin & Co.

*"The Birds of  
Tintagel."  
Colour woodcut  
by William Giles*



*"Dhobi Ghát."  
Colour woodcut  
by Mabel Royds*

*"Staithes,  
Yorkshire."  
Colour woodcut by  
John Platt*



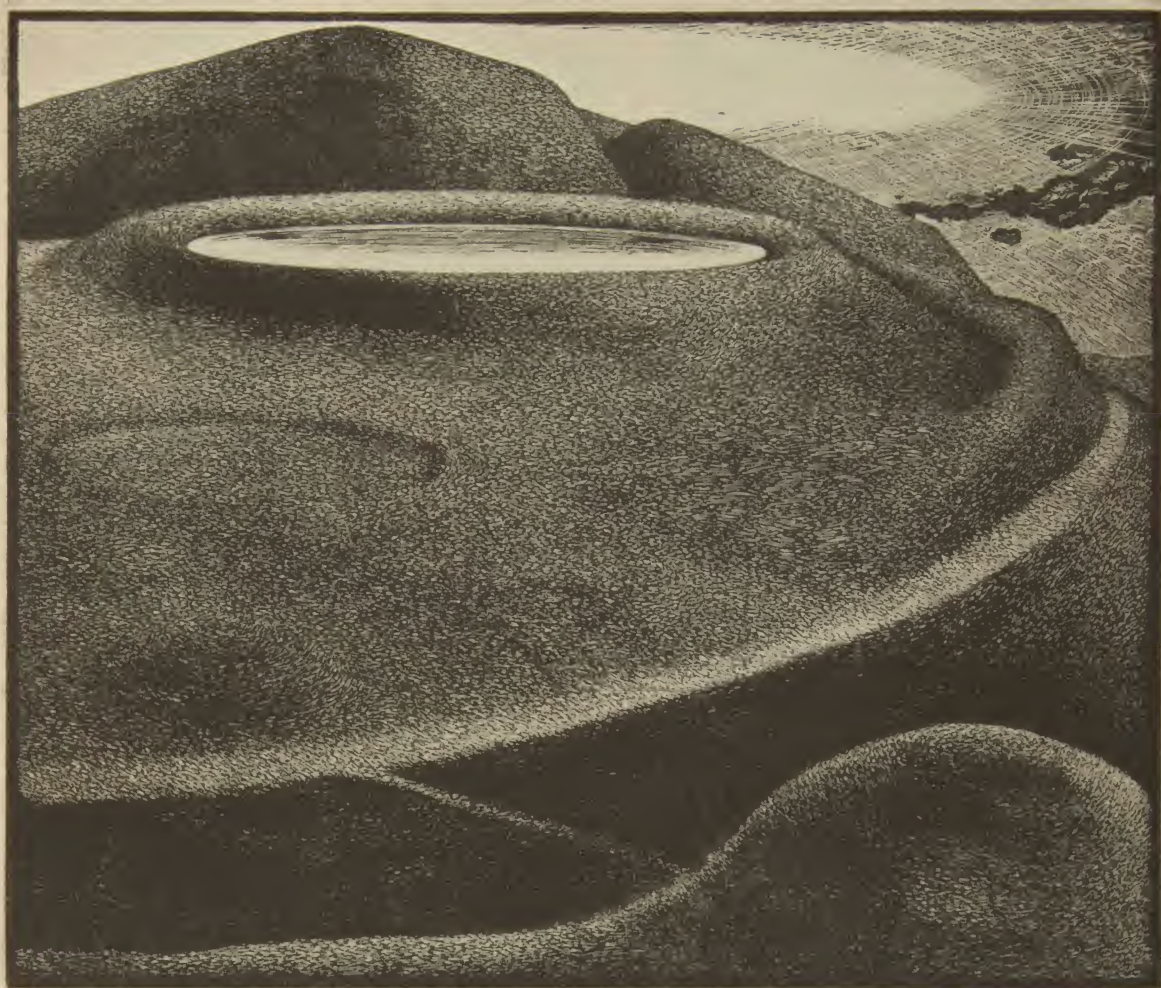




"Stormy Seas." By A. Rigden Read. (Arthur Greatorex, Ltd.)







The Dew Pond

Alec Buckels 1975

"The Dew Pond." By Alec Buckels

Colour Woodcut Society, increased greatly in numbers, the leading exponents of the method remain practically the same as they were ten years ago, when I represented them in *Modern Woodcuts and Lithographs by British and French Artists*. The reason probably is that the constant demand for colour is still supplied by oil-paintings and water-colours, for few of the modern wood-block colour-prints, however original, assert their art sufficiently to claim recognition by the connoisseurs. If they do, they are compared with the beautiful prints of the great period of Japanese productiveness, not with prints of the contemporary art of Japan, and the fact that their pictorial tradition is quite different, as well as the conditions of their craftsmanship, is entirely overlooked. Nevertheless, we can boast a few artists of individual and fine accomplishment among our makers of colour-prints from the wood-block, who express themselves in significant design for the exercise of a fine craftsmanship, content with such





"The Cat Wife" (*La Fontaine*). By Tirzah Garwood.  
(*The Redfern Gallery*)

encouragement as may welcome their efforts. There is, of course, Mr. William Giles, the President of the Society of Graver-Printers in Colour, whose chief artistic interest is in the furtherance of the colour-print movement. He is ever in search of living motives for his designs, looking at birds or flowers amid their natural surroundings as beautiful possibilities, seeing them always in terms of the wood-block colour-print or the metal surface print. Among the rocks at Tintagel, for instance, he watched the sea-gulls moving with their wavy rhythms over the sea, and so he evolved the charming print *The Birds of Tintagel*, in its blending of line and colour. Then there are the chickens among the *Scarlet Runners*, another engaging print, with its harmony of hues, the red, the green





*"The Youth of Bach." By Norman Janes. (By courtesy of Æolian Co., Ltd.)*



*"The Winner." By Marcia Lane Foster. (The Redfern Gallery)*





*"The Avenue." By Grace Golden. (The Redfern Gallery)*





*"Old Soldier." By Middleton Todd*



1/50 Beggars

Bernard Rice

*"Beggars."* By Bernard Rice (The Redfern Gallery)





"The Lion and the Lamb." By A. Hugh Fisher

a more distinctively personal touch than either of these, since, like her husband, Mr. E. S. Lumsden, she generally seeks her subjects among the natives of India. In *Dhobi Ghât*, the washing-place by the riverside at Benares, she has found a beautiful design, with the women at their laundry-work, and this she has contrived artistically in a most delicate colour scheme. In *Boat-builders*, *The Forge*, *Jodhpur*, *Snake-charmer*, and *The Umbrella*, also, Miss Royds uses the natives to decorative purpose. Mr. John Platt, too, is among the few notable artists of the medium who is always trying to find new motives for his accomplished prints. In *Brixham Town*, which is piling up above the harbour where the trawlers are, we get an impression of sunlight rippling on the water, in

and black being dominant. Professor Allen Seaby, of Reading University, usually an interpreter of wild fowl, saw *Salamis*, and with all his Hellenic enthusiasms aroused, thought of "battles long ago," and conceived his print.

Miss Mabel Royds has, perhaps,



"Maxims." By Graham S. Dudley Page. (The Redfern Gallery)



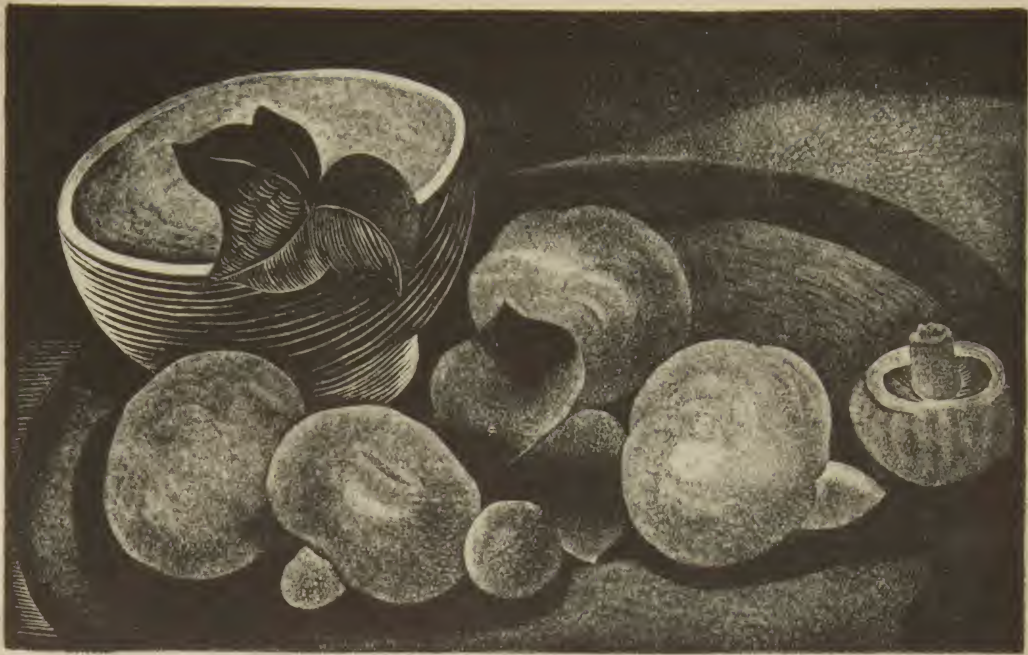


"Baroque Fountain." By Douglas Percy Bliss. (The St. George's Gallery)

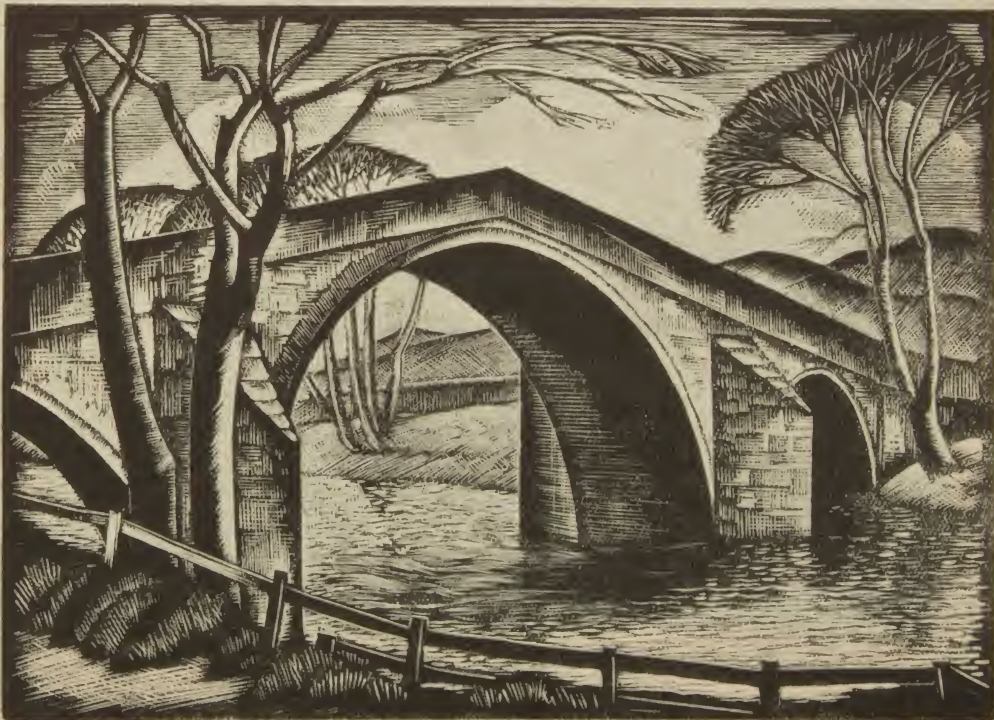


"Mexican Fruits." By Leon Underwood (The St. George's Gallery)





*"Still Life." By May Smith. (The Redfern Gallery)*



*"A Wharfedale Bridge." By John F. Greenwood. (The St. George's Gallery)*





*"A Brittany Wash House." By O. Ward Hunt. (The Redfern Gallery)*



*"The Back Gate." By L. Roy Davies*

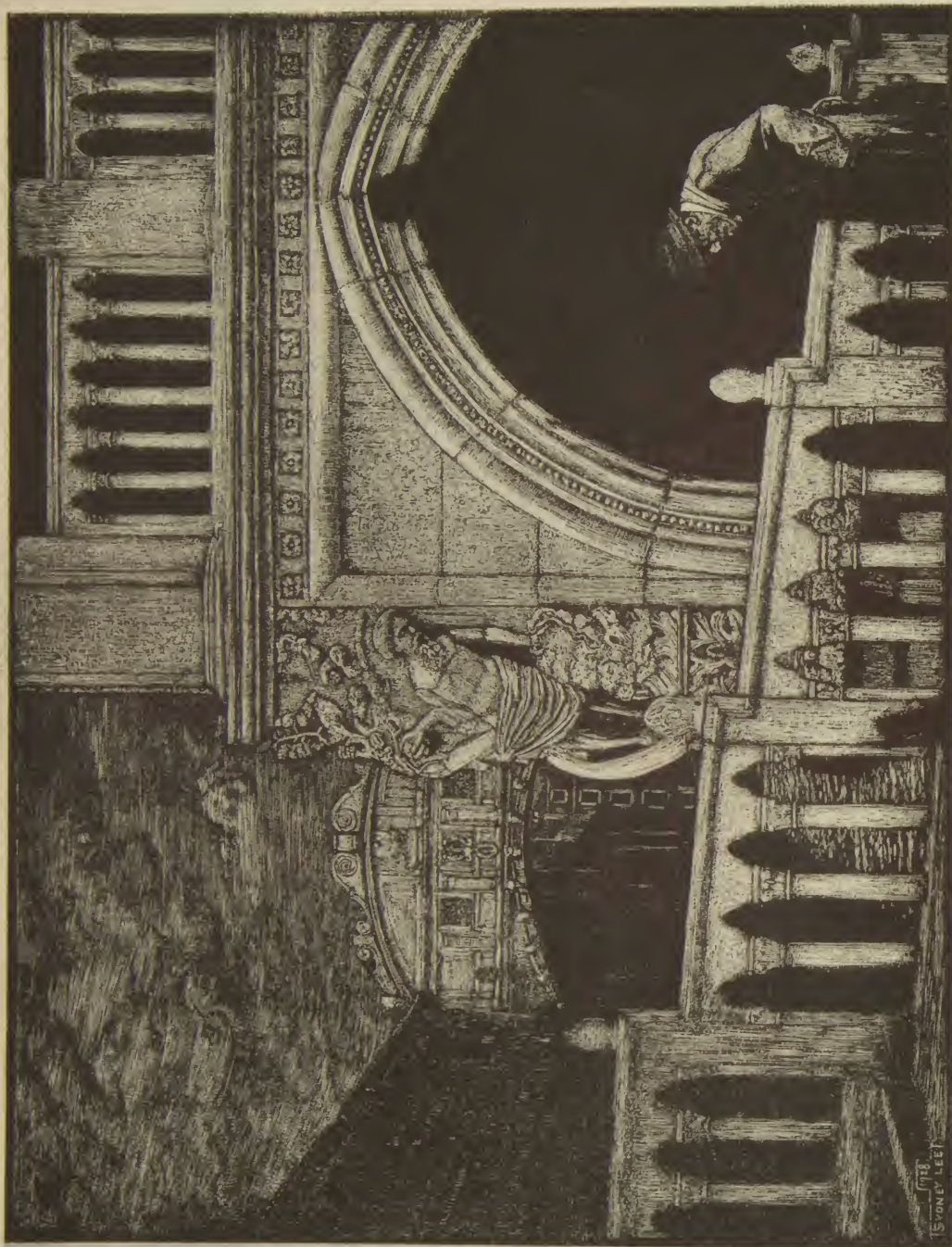




*"Grape Harvest." By Clare Leighton. (The Redfern Gallery)*

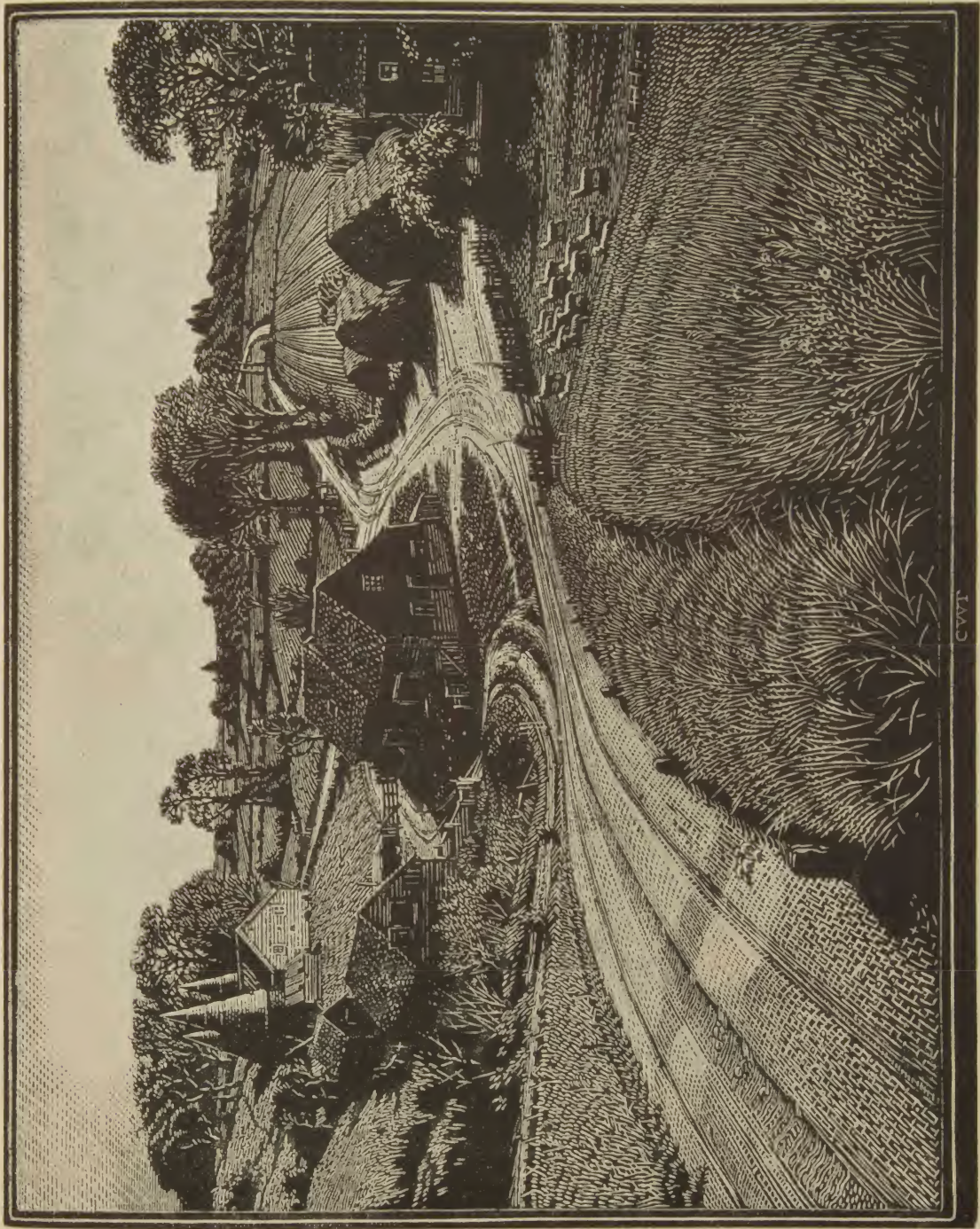


*"The Horse Race." By H. W. Rissik*



"The Venetian Merchant." By Sydney Lee, R.A. (P. & D. Colnaghi & Co.)





"Lamberhurst." By C. W. Taylor. (The St. George's Gallery)





Frontispiece by Althea Willoughby for "*The Glades of Glenbella.*" (Ingpen & Grant)

leux's striking *Winter Sunset*, we have a picturesque old cottage with a light in the window, a bare tree and an old house, all silhouetted against a blue and red sky. Miss Margarite Janes, who is well known for her dainty colour-lithographs, has recently taken to the wood-block, and in her *Petit Bateau*, a harbour scene at Concarneau, she adapts the method to a harmonious chromatic sense.

tints charmingly reticent, while in a somewhat similar harmony of tints he has composed *Staithe*, *Yorkshire*, where we see a river winding round a group of cottages, with a footbridge crossing it. Of a different scheme altogether is *Red Chestnut*, with a black cat crouching on the bough, and leaves and blooms above him, but the birds in the blue air and on the telegraph wires well out of his reach. Sea-gulls flying low over a big breaking wave against a threatening sky is the subject of Mr. A. Rigden Read's most satisfying print, *Stormy Seas*, while in Mr. E. A. Verpil-



"*Echo.*" By Margaret Haythorne. (The Redfern Gallery)





*"Black-throated Divers."* By Clifford Webb (*The St. George's Gallery*)





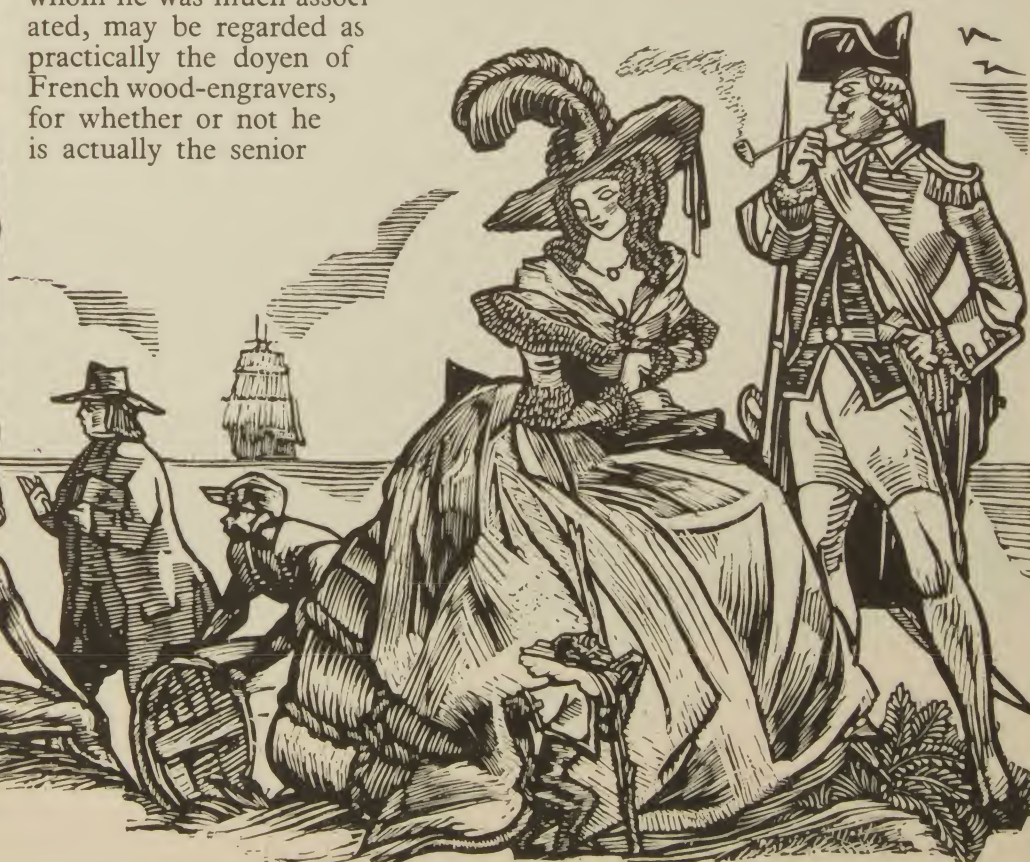
*Book Cover by Percy Smith*



# IN FRANCE



OWHERE is the artistic practice of the woodcut happier than in France. Numbers of artists engrave or cut their original designs on the block, each in his own way, *en camaieu*, or *au bout de fil*, or *au canif*, for the independent print, or for book-illustration. And book-illustration engages a lot of their activities, for in France so many of the leading publishers, as well as the bibliophile societies, recognise the harmonising beauty of the graven block with typography, so that a printed page from both together may be a lovely thing, as it was in the days of the late fifteenth century Italian and German books from Venice and Florence or Nuremberg. And now, not only houses such as Léon Pichon, the successors of Edouard Pelletan, Georges Crès, Meynial, Lemerancier and Vollard employ the woodcut for their *éditions de luxe*, but many of the less noted publishers use the medium to illustrate books in the popular category. Then there is the independent print in colours, that passes through a press, and is quite uninfluenced by Japanese methods, aiming at a decorative representation of the scene, whatever it may be, with its inherent vitality. Yet, after all, black and white represents the essential character of the wood-block, and it is the engraving or the cutting that chiefly counts. Now in France, Auguste Lepère was the master, and since his death, Monsieur Pierre Gusman, with whom he was much associated, may be regarded as practically the doyen of French wood-engravers, for whether or not he is actually the senior



Small poster advertising an auction sale of early American books, engravings, etc., at the Hotel Drouot, Paris. By Maximilien Vox



of the prolific Monsieur Paul Emile Colin and Monsieur Perrichon, by his invaluable work in founding the Société de la Gravure sur Bois Originale, with its international exhibitions, he has done more than anybody to organise and stimulate their efforts, and by his own practical enthusiasm to sustain theirs. Moreover, by his informative and copiously illustrated book, *La Gravure sur Bois en France au XIX Siècle*, which was crowned by the Académie des Beaux Arts, he has traced the evolution of wood-engraving, through its reproductive phases, to its present condition as a live expressive art. And among his many literary and artistic activities, Monsieur Gusman finds time for his own engravings on wood, in which he maintains a style that is classic but is never in the least old-fashioned. He has engraved a very fine impression of *The Jungfrau*, showing the structural character of the mountain, and some remarkable illustrations to Albert Sorel's *Les Pastiches Hugolâtres*, but here he is represented by *La Marrana (Campagne Romaine)*, a landscape with atmospheric vitality, light following rain-clouds, and a bullock-drawn plough moving in the rain's direction. In something of the same style is Monsieur Le Meilleur's charmingly spirited *La Dernière Gerbe en Normandie*, a glad scene at the end of the harvest, when a long rustic cart is taking the festive haymakers back to the farm at sunset. One feels the engraver enjoyed the expression of this subject, all the detail is so delightfully alive, the farm-folk as onlookers, the man going to give the horses their feed, all are in tune with the haymakers in their joy at the finish of their labours. There is generally an artistic graciousness in French engraving,



"Saint Guénole." By Louis Moreau





*"Mr. Pickwick," Menu design for the Société de la Gravure sur Bois Originale. By Maximilien Vox*





Page decoration by L. Moreau

whatever the pictorial matter, whether it be in the classic or romantic tradition, or in the latest movement, but even *dans le mouvement* it will have an engaging gaiety of spirit. So many French engravers print their woodcuts in two colours with added artistic effect, as for instance the brilliant young Monsieur L. J. Soulas, with his *Empailleur Solognot*, in which

the stuffer of animals, spectacled and alert, is seen in his workshop, surrounded by stuffed birds and a wild boar and implements of his craft, carefully scraping a stag's head, while his good wife at his side, unconsciously bored, has dropped off comfortably to sleep. This is a most accomplished piece of work, rich in



"L'Amateur d'Art." By H. Broutelle





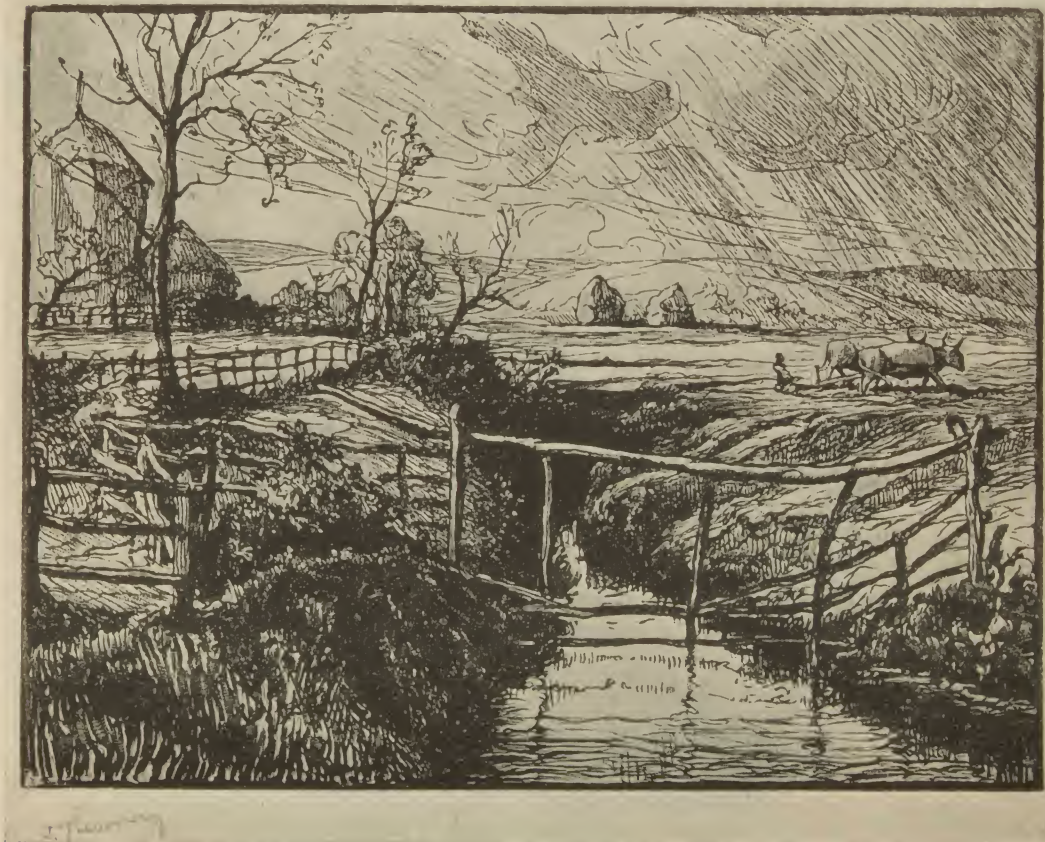
*"A Forest Glade." By Paul Baudier*







its detail, with the light from the window cleverly conceived. Then here, engraved *en camaieu*, is a rhythmical design, classical in spirit, by Monsieur Raphael Drouart, called *Trois Danseuses*, in which the three dancers, taking hands, trip gaily across the sward, while nude children disport with frisky goats, and, seen through the boughs of a grape vine is the city beyond the bay. In a similar classic vein is Monsieur J. B. Vettiner's charming *Sur la Plage*, a semi-nude woman, standing on the sea-shore, holding back against the strong wind, which blows her drapery about in rhythmic folds, as it blows the clouds in the sky, while the waves wash up to her naked feet. Monsieur Carlègle, graceful as ever, has in sparkling black and white a nude female bathing in a woodland pool, probably an illustration, but not less charming is a philandering scene from Henri Duvernois' *Maxime*, and a tender farewell from *Lysistrata*, while Monsieur Paul Véra is represented in rhythmical lines by another nude lying, fanning herself, in the clouds. She is the South Wind, and forms one of the *bandeaux* for Paul Leclère's *La Rose des Vents*, while very dainty in design also is the *cul de lampe* for La Fontaine's *Les Amours de Psyche et de Cupidon*. Monsieur Paul Baudier, in *A Forest Glade*, shows us a beautiful study of trees and undergrowth, with the sun striking across a glade, leaving one side in shadow, while it gives all its light to the other, and on the ground romance is embodied in



"La Marrana." By Pierre Gusman



two nude lovers. This is characteristic of Mr. Baudier's personal vision, and, as in other woodcuts of his, he shows what a fine and sensitive draughtsman he is of trees and their ways of growing. The versatile Monsieur Robert Bonfils, who is always trying novel decorative effects in colour or black and white on the wood or the stone, has been moved by a circus motive, with the large curves of the arena and the auditorium, and performing horses careering round, and in the centre the ring-master lashing his huge whip to command the riderless creatures to his will. Being a woodcut, black and white are still the keynotes of the colour scheme of this *Circus*, with red and yellow subsidiary, but in *L'Orage*, the black and white are so deftly arranged as to give a vivid impression of the wind and the rain battering down on houses and pedestrians. By the recent death of Honoré Broutelle expressive French wood-engraving has lost one of its most individual and distinguished exponents. He produced large and vital prints of important significance, which will be remembered by our readers for



*Illustration to Stendhal's "Chroniques Italiennes."*  
(Editions du Trianon, Paris). By Georges Tcherkessof  
(Russian artist working in Paris)





*"La Mort et le Bucheron." By Jules Chadel. (Illustration for an edition of La Fontaine's "Fables" printed for Les Cent Bibliophiles)*



“Chevet de Notre Dame de Paris.” By Germaine de Coster





*“Peacock.” By Mathurin Méheut*



*"L'Orage." By Robert Bonfils*



their gracious pictorial qualities, whatever their subject, such as the delightful *La Ronde Bretonne*, or the original and dramatic conception of the Last Supper, *L'un de vous me trahira !*, but here he is represented by *L'Amateur d'Art*, a single figure, sitting at his ease, examining a Greek vase, with the leisurely eye of a connoisseur who is always sure of his *flair*. A single figure, too, is the subject of Monsieur Laboureur's *Le Braconnier*, but there is nothing approaching graciousness about this poacher, who sets forth from his ramshackle cottage on his illicit adventure, with his gun and his dachshund, looking a very ungainly figure of a man. Monsieur Laboureur has probably his own reasons for the coarse technique with which he woos the eloquence of the wood, perhaps he thinks that the character of the man demands it, and possibly there is some subtlety of pattern that escapes me, but the patterns in black, white and gold for the significant illustrations to *Trois Contes Cruels*, by Villiers de l'Ile Adam, are decidedly decorative, yet I cannot help thinking of the delicately engraved lines of his illustrations on copper to Sterne's *Sentimental Journey* and *Tristram Shandy* for the Golden Cockerel Press. Monsieur Maximilien Vox, an expert in typography, knows exactly how to engrave in harmony with the printed page, and this well-balanced design of late eighteenth-century significance, with an elegantly gowned young lady with large feathered hat, and a self-assured young officer in a uniform of the period, and a stout Quaker benevolently approaching some Red Indians, while a ship comes full sail over the sea, was an *affiche* for a sale of old American books



"Vieille rue à Montreuil sur Mer (Pas de Calais)." By Jacques Boullaire





*Page illustration by Carlègle*

at the Hotel Drouot. We also represent Monsieur Vox by a richly pictorial design he wrought for a dinner menu of the Société de la Gravure sur Bois Originale. This is a characteristic picture of Mr. Pickwick seated at a table, with an open book and in his hand a glass of toddy, while behind him a handsomely dressed lady comes with a plate of appetising fruit. It is a design full of light and colour, and not less so, though in an entirely different technique, with two printings, is Monsieur Georges Bruyer's *La Petite Chiffonnière*. With a youthful air of proprietorship she is being driven quietly along to market, with her well-filled rag-bags in her cart, underneath which runs her faithful terrier, though the driver, perhaps her father, is a nonentity. This is Monsieur Bruyer at his liveliest, the cart-wheels seem actually to go round, the pony and the dog are running, the people and the carts move in the background, and the little rag-picker is mistress of all. Monsieur Deslignières has always been sensitively artistic about the spacing of his black and white masses, and by his adroit management of them in this sunny scene on the sea-shore, where old men and women are toiling with their spades, and the waters of the bay are splashing the high cliffs, he invests his print with vitality. Monsieur Jules Chadel, a fine artist, whose splendid drawings have something of the quality and style of an old master, was commissioned by the





"Le Cirque." By Robert Bonfils







"Sur la Plage." Colour woodcut by J. B. Vettiner. (From the Album of the Société de la Gravure sur Bois Originale)

society known as Les Cent Bibliophiles to illustrate certain *Fables* of La Fontaine in woodcut. He enlisted the technical help of Mr. Urushibara, and under the auspices of that prince of craftsmen, he achieved a triumph, for he adapted just the right technique of line and wash to translate his drawing to the block, cutting and printing them in the facsimile manner of the Japanese. Here we reproduce one of the illustrations to *La Mort et le Bucheron*, showing the old wood-cutter trudging along under the burden which makes him call for Death. I doubt if even Alphonse Legros illustrated this favourite fable more sympathetically. The same technique Mademoiselle Germaine de Coster, Monsieur Chadel's pupil, has used with brilliant effect for her graphic impression of *Notre Dame de Paris*, but Monsieur Alfred Latour, a decorative artist of much dainty accomplishment, gets a simply suggestive riparian effect, with a suspension bridge, some trees and rushes, boats and



"Trois Danseuses." By Raphael Drouart. (From the Album of the Société de la Gravure sur Bois Originale)





"La Tempête." By Henry Cheffer  
One of the illustrations to "L'Océan," by Charles Géniaux

reflections in the river, and some clouds, all drawn in the simplest forms and treated with deliberate convention. A steep street, lined by old houses, with people moving casually about, is Monsieur Jacques Boullaire's very live impression of medieval *Montreuil*, in which he has used the roulette as well as the graver to contrive an interesting woodcut. With picturesque emphasis of chiaroscuro on old Paris streets and houses, and people wearing the costumes of 1830, he has illustrated Alfred de Musset's *Frédéric et Bernerette*, while he has created some delightfully characteristic figures for Balzac's *César Birotteau*, and in quite another genre, though equally personal, are Monsieur Boullaire's illustrations to *Un Voyage à Madagascar*. Monsieur Henry Cheffer, who has won many distinctions as an artist,

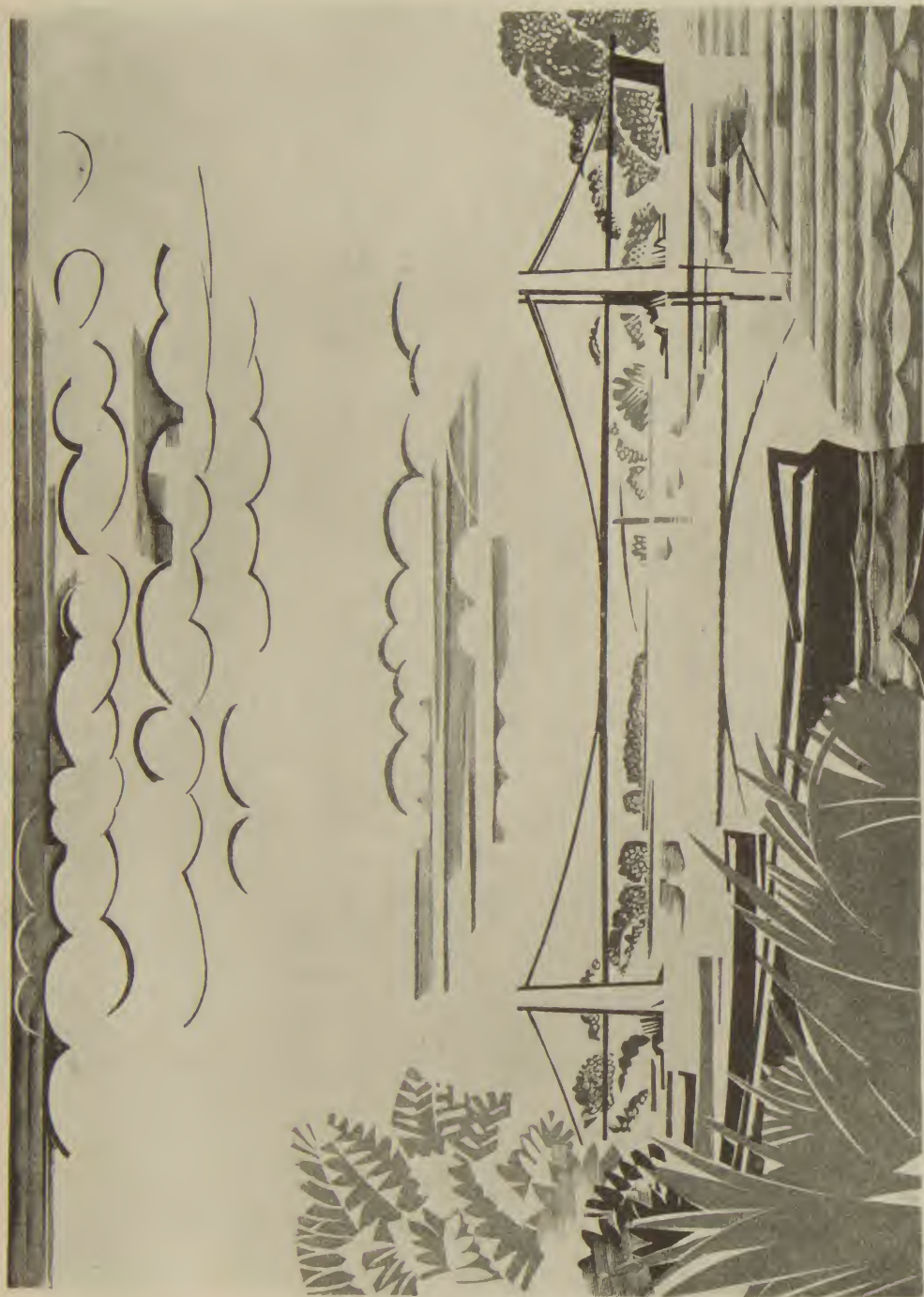


Illustration to Goethe's "*Les Affinités Electives*." By P. E. Vibert





*"Le Braconnier." By E. Laboureur  
(From the Album of the Société de la Gravure sur Bois Originale)*



Colour Woodcut by Alfred Latour





*"La Petite Chiffonnière." By Georges Bruyer*





“Empailleur Solognot.” By L. J. Soulas





*"Vanneurs-Corses." By M. Deslignières*



Page decoration by Paul Véra for "*La Rose des Vents*," by Paul Leclère. (Librairie de France)

illustrated last year Charles Géniaux's *L'Océan* with some powerful woodcuts, of which *La Tempête* is one of the most impressive, but the illustrations are of diverse character, a church, rocks with awful fissures, a wreck, fishing boatmen and their doings at a crowded quay, and, printed in two or three tints, each has its own interest. Monsieur Louis Moreau, one of the most industrious as he is one of the most distinguished wood-engravers in France, besides painting and all his other artistic activities, is represented by *Saint-Guénoles*, a breezy scene on the coast, with the spumy waves breaking over the rocks, and a couple of charming tail-pieces, illustrating the diversity of his methods, while *A Peacock* shows that interesting engraver, Monsieur Mathurin Méheut, using a tool of his own on the black. But, with a bolder technique and two printings, he brings us back to the occupations of his Brittany peasants, to *Les Sabotiers Bretons*, engaged in their useful work both outside and inside their hovel. It is disappointing that the promised prints from Monsieur Hermann-Paul, Monsieur Morin-Jean, Monsieur Gabriel Belot, and Mr. Edouard Pellens, the distinguished Belgian engraver, are still not forthcoming, and only lack of space excludes Madame Jean Haffen's

*Les Falaises Normandes*, but Monsieur P. E. Vibert, the Franco-Swiss engraver, who is scarcely distinguishable from a Parisian, almost compensates by his delightfully tender illustration to Goethe's

*Les Affinités Electives*, a mother in a fondly playful caress, holding her baby exultantly in the air.

Tailpiece by Louis Moreau





# IN HUNGARY



THE graphic arts are practised with much enthusiasm in Hungary, and the government offer encouragement by giving under exceptional circumstances a special travelling scholarship to some etcher of brilliant promise, when he appears, as in the case of Mr. Julius Komjáti, an etcher who has fulfilled his promise, but so far I have not heard of their awarding such a scholarship to a wood-engraver. Yet among the members of the Society of Hungarian Painter-Engravers are some who vary their efforts in etching with wood-engraving, the secretary, Mr. Julius Conrad, being one of the most assiduous. He puts the medium to the service of many themes. *Peasant Potters* is a print that gives us an insight into peasant lives, their houses, their church, their means of conveyance by horses and an open cart, and the pots that they "throw" with the wheel and decorate. *A Quiet Sunday* is a characteristically furnished room, with an old lady enjoying her Sabbath peace by the window. *Ploughing* speaks for itself in forcible contrasts of black and white. A team of horses drawing the plough with the men in charge, a great expanse of country suggested by the scale of the distant town and the row of poplars on the horizon, and an uncertain sky of light and cloud. Mr. Nándor Varga is a fine etcher, but his impressive *Head of a Girl*, though it might easily have been modelled in the manner of an etcher, is conceived as a wood-engraving and grows out of the block, while his *Anger*, a woodcut conception and nothing else, shows the man wrought to a pitch of fury, driving forth the boy and girl, while the mother stands helpless, and a curious crowd looks on—a striking print. Mr. Gusztáv Végh makes a principle of rhythmical



"Ploughing." By Julius Conrad.  
(By courtesy of the Hungarian Society of Painter-Engravers)



design in his semi-realistic illustrations to a book on jazz music, in which the coloured instrumentalists seriously blowing and twanging their syncopated cacophonies, impinge on the "bright young things" intent on the business of the "Blues," or whatever the title of the moment may be for the passing variety of the Fox Trot, which designs are amusing when you can extricate the significance. Very vigorous, in strongly contrasted black and white, are Mr. Sándor Kolozsváry's illustrations to Voltaire's *Candide*, though possibly by their abrupt conclusions they might have astonished the famous author. In



Illustration to Voltaire's "*Candide*." By Sándor Kolozsváry. (By courtesy of the Hungarian Society of Painter-Etchers)



"The Beggar." By Dezsó Fáy. (By courtesy of the Hungarian Society of Painter-Etchers)

Mr. Kálmán Szabó's *Woman Carrying Water* the high lights that reveal the forms have evolved naturally from the black, and with the same directness of technique he has also a striking group of *Horses on the Plain*, full of light and the rapid movement of the creatures, and new conceptions of *The Raising of Lazarus*, and *The Angel of Bethlehem*, and a very vivid sunny view of a hilly road through *San Vito Chiatino*, with the houses picturesquely placed on three planes, severally reached by flights of steps and sloping gardens, and movement suggested by peasants passing on the road. Mr. Dezsó Fáy's *Beggar*, seated very low with her emaciated infant on her lap, has the very spirit of begging in her sunken face, with the asking eyes, as well as in her long upturned palm. This is a remarkable conception, wrought from the block with white line and mass on black, but, with the black line technique, very





*"Woman carrying Water." By Kálmán Szabó  
(By courtesy of the Hungarian Society of Painter-Etchers)*

well executed. Mr. Fáy has done a number of illustrations to Dante's "Divina Comedia," orderly and rhythmical designs "describing" familiar passages of the "Inferno," with Virgil and Dante playing their parts in each. Mr. Lajos Kosma is extraordinarily fertile in the invention of surroundings for initial letters, his designs being prompted by a quick, alert imagination, are quaint, fantastic, humorous, with a decided flavour of medievalism. Then, in the same manner, are his ornaments for books, his decorations for title-pages, and his New Year's greeting cards. Some of these will be found adorning the following pages. (Initials on pages 1, 53, 81, 90, 101, 105, 112, 120, 135, 140 and also decorations on title-page and cover.) Then, there are the more massive initial letters and New Year's cards, of Mr. Lajos Ekes (pages 77, 154), who has also conceived a very significant box-cover, with effective designs in black and yellow squares, bordered by rose-red. Very dainty, too, is a box-cover Mr. Ekes has designed for perfumery. It is the figure of a girl, conventionally drawn on the wood, standing at a table with boxes, presumably of perfumes, but it is the pattern with the colour-scheme that carries the harmony, the rose-pink, the lemon-yellow, the olive-green, the white, the grey, and, beneath all, the beautiful blue lettering.



*Illustration by Gusztáv Végő for a book on Jazz.  
(By courtesy of the Hungarian Society of Painter-  
Etchers)*



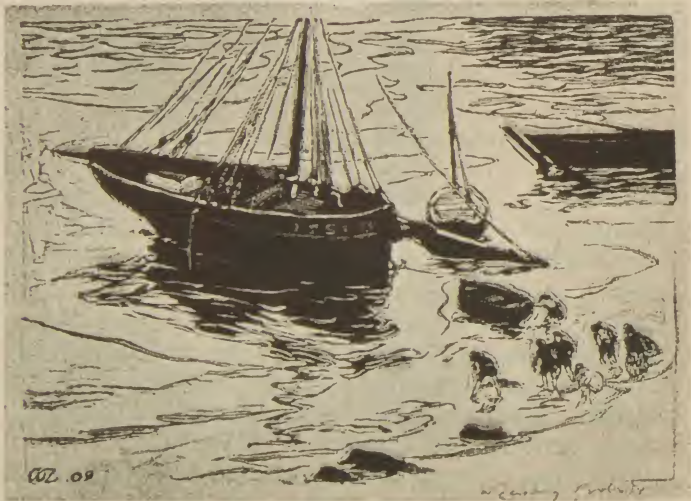
# IN GERMANY



WOODCUT is almost native in Germany, at least it was in that country that the earliest examples of its practice appeared, but it was in the first half of the sixteenth century that it chiefly flourished as an expressive medium, and then it was rarely that the designer on the block was also the engraver, as he is at the present time. We speak of the woodcuts of Dürer, of Holbein, of Lucas Cranach, of Burgkmair, though we know that their work ended when they had drawn their designs on the pear-tree block so that the engraver should cut the lines in facsimile; but with what perfect appropriateness to the engraver's knife those designs were made, how clearly Dürer and Holbein foresaw their conceptions in the print as if they themselves had cut the lines, instead of entrusting that important function to a faithful craftsman, such as Dürer's Jerome Andreae or Holbein's Hans Lützelburger. And how perfectly those craftsmen justified the confidence of the masters, and how surely, along with the undying names of all the late fifteenth and early sixteenth century designers of Nuremberg and Augsburg, names so well remembered as Sebald Beham, Burgkmair, Weiditz, Daniel Hopfer, Matthias Gerung, live in memory the names of pure craftsmen such as Jost de Negker, Resch, Weldman, Glockenton, and Guldendund. But between these craftsmen and the artists was a livelier sympathy than exists to-day in Japan between the artists and the several craftsmen who cut and print their designs, for in that far Eastern land the tradition still obtains that the man who designs the print is of a higher caste than he who may exercise the most perfect craft in making the facsimile and carrying it out in terms of the colour-print. And so we speak of the prints of Harunobu, of Utamara, of Hokusai, of Hiroshige, as we talk of the woodcuts of Dürer and his fellows of Nuremberg and Augsburg. Yet there was at least in those days one artist, Albrecht Altdorfer, of Augsburg, who having drawn his own beautiful designs on the block, would proceed to cut his own lines, and probably to enrich his conceptions with subtle improvisations. So, although the tradition of Dürer has provided inspiration for the best wood-engraving of our time, an inspiring factor of that tradition for the revival of original engraving must be the exquisite woodcuts of Altdorfer. In the present section of it, important at least in volume, belongs to what is known as the New German Art, but there are also German wood-engravers whose work is in the older tradition, while always keeping expressively fresh, and so they are equally entitled to inclusion among the exponents of the New Woodcut. There is, for example, the veteran Professor Emil Orlik, who has probably done more for the modern woodcut in Germany than anybody, not least in having brought the Japanese methods into practical working among his fellow artists as a self-centring function. He does not do much wood-engraving nowadays, his artistic activities are so varied, but here, in this peasant woman carrying on her head a sheaf of corn, he draws with a few masterly lines the whole form of the figure in full stride, and allows the grain of the wood, with a winding pathway of white lines, to suggest the field. Then there is that versatile artist, Professor



Walther Klemm, who has long seen that the wood responds sensitively to the delineation of bird-life, at least in his masterly pictorial conceptions, with specific appearances, motions and plumage, and he shows this in such vivid prints as *Ostrich*, *The Owl* and *Flamingoes*, with its two printings, each with a distinctive manner of craftsmanship, but with different techniques he realises a skating scene so chilly that it makes one shiver to look upon, the clinch of a boxing match, an athlete in the act of putting the shot, and a stag attacked by ravenous wolves. Professor Klemm loves experiment in his engraving, and since his pictorial motives are so varied, he is always interesting. Herr Walther Zeising is now more engaged with etching, but his wood-engraving is suggestively atmospheric in effect, as we show in *The Fishing-boat on the Strand*, with the calm sea waves rippling up to the shore, and a number of urchins paddling out to the dinghy. Herr H. Jäger is very remarkable in his white on black designs of animals, the characters of which he interprets with unfailing truth. *Gazelles in a Wood* is a beautiful design, with charming rhythms in the forms of the creatures and the slender bending trees, but there are many others, especially horses, and there is an impressive design of the Holy Family, called *Madonna in Stall*, which was nearly reproduced. Mr. Ernst Barlach is noted as a wood-engraver, in which capacity he is simple and expressive with his very black lines, but he is also a dramatist, and, I believe, a sculptor, and, illustrating his own dramas, he gets the essence of the situation into his designs. Here is one from his play *Der Findling*, in which the wretched couple with the infant in a storm of rain make a significant scene. Professor Rudolf Schiestl, of Munich, is an engraver of considerable importance in the graphic art of Germany. As etcher, lithographer, and wood-engraver he has produced designs appropriately adapted to the particular craft, and using the technique in each to get the utmost expression from the design. *Spottmesse*, 1525, suggests an episode in the peasants' war of 1525, when they are holding a Mass in contempt. A group of peasants, armed with plough-shares, are kneeling round one of their number, dressed in a kind of priestly cloak, who is praying in mock fashion to a drinking jug. *Die Nonnenfuhrer* is another significant illustration of the same war, the black masses of the nuns' dresses being a vital factor in the design. Other fine woodcut designs are *Crucifixion*, *Feldarbeit* and *Marie in der Wiese*. Herr Felixmüller has done some large characteristic portraits, perhaps the most notable being *Max Liebermann*, the painter and etcher, as he lives in his studio; he is holding a sketch book and pencil, behind him is an easel, and there are pictures on the wall. Herr Siegfried Berndt puts the wood to the purposes of colour,



"Fishing-boat on the Strand." By W. Zeising





Varga N. 6

*"Head of a Girl." By Nándor Varga*



*"Flamingoes." By Walther Klemm*





*"Woman carrying a Sheaf." By Emil Orlik*



and *Verschneiten Tannenwald* is a good example. Herr F. Michl realised types of oriental character in the remarkable set of designs, *From the Far East*, he produced a few years ago, each design giving a peculiarly vivid and intimate impression of the subject, and the nature of the lines being essentially woodcut. There was a very live movement and character in the Bazaar at Vladivostock, and the Japanese women at their toilet, and again taking tea in the usual ceremonial manner, had a gracious presentment, while curiously intimate was a scene in the harbour at Vladivostock, with the men indulging in their meal of rice. These prints, together with *A Beautiful Summer's Day*, a romantic conception in colour, may be seen in the British Museum. Herr Joseph Weisz is a notable wood-engraver with very distinctive qualities, and Herr Fritz Endell is imaginative in his designs, but the wood-engravers of Germany are too numerous to mention ; their numbers include the exponents of the so-called New German Art, such as Herr Heinrich Campendonk, Herr Joseph Eberz, Herr Georg Schrimpf, Herr Richard Seewald, Herr Christian Voll, Herr Gerhard Marcks, Herr Max Beckmann, Herr E. L. Kirchmer, Herr Ewald Dülberg, Herr Max Unold, and the woodcut section of the "Expressionists," Herr Erich Heckel, Herr Emil Nolde, Herr Max Pechstein and Herr Christian Rohlf. These artists take themselves very seriously, so seriously that I must call on my colleague, Dr. Albert Dresdner to help me explain them. He thinks that their gloomy efforts have renewed the impulse of German wood-engraving as an art. The "expressionist" does not attempt to present natural forms and appearances, but to create a broad decorative scheme in black and white. This, however, is the aim of wood-engravers who are not "expressionists." But the "expressionist" cares nothing for incidents of nature, his is an experience of the soul, and in order to give the



Illustration by Ernst Barlach to his play, "Der Findling." (Paul Cassirer, Berlin)





*"Spottmesse 1525." By R. Schiestl*

fullest expression to his emotion he demands absolute freedom in his adaptation and modification of the natural form. "Beauty and harmony are not to be found in the 'expressionist' woodcut. It is hard and gloomy and raw, with nothing of graciousness, but still energetic and full of vitality," as Dr. Dresdner maintains, though personally I prefer the German woodcut that is not "expressionist."



*"Ostrich." By Walther Klemm*





*"Gazelles in a Wood." By Hans Jäger (The Challenge Ltd.)*



"The Cactus." By Benvenuto Disertori

## IN ITALY



WOOD-ENGRAVING in Italy has lately suffered a serious loss in the deaths of Adolfo de Carolis, the doyen of Italian wood-engravers, and an artist of high ideals, and the very accomplished Antonello Moroni, but there are still many able artists who regard the wood-block as an expressive medium worthy of serious pictorial design. Signor Diego Pettinelli is one of the most enthusiastic exponents of the art, and in his smaller designs for Ex Libris, trade and ceremonial cards, his engraving is no less accomplished than for such important work as the coloured portrait of a lady seen against the living background of an Italian town, in the memorial portrait in white line and black mass, the harmonious chiaroscuros *Neviccata a Bologna*, and *I Colombi*, or *Ritorna della Pesca*, the expressive black and white print reproduced, in which the little Italian sea-port is all excitement at the return of the boats, and women are signalling their joyous greetings to the men,



who respond lustily, though one poor woman with her children appears to be in trouble. Perhaps her man has not returned. Signor Benvenuto Disertori, who is one of the most versatile artists in Italy, has lately been addressing his artistic activities to objects other than wood-engraving, for he is also painter, engraver, etcher, and writer on old prints, but *Cactus*, one of his most recent woodcuts, shows that he delights in variety of motive, and it is as skilful as ever in conception and execution. Strongly contrasted black and white is seen in Signor Gino Carlo Sensani's *La Fontana di Giovanezza*, a sumptuous design of flowers and trees around the fountain, in front of which two lusty nude females disport, while two very old men approach to renew their youth in the magic waters. *Susanna* is also a design of glaring contrasts, while the gentle colouring of Signor Francesco Nonni's *Lungo Senna*, with the Eiffel Tower looming loftily through leafy trees on the quay, shows the artist in one phase, and *Nello Studio* in another, perhaps more personal, for here he pictures himself at his canvas in the act of painting. Signor Paolo Paschetto has been illustrating with distinction of style and simplicity of engraving the 23rd Psalm, in a series of prints, of which we reproduce the charming "Thou preparest a table before me in the presence of mine enemies." A figure of a man, wearing a halo, is tilling the "green pastures," and a sheep is browsing among the daisies. *Paesaggio Piceno*, an admirably conceived landscape by the sea, a chiaroscuro print by Signor Dante de Carolis, proves an awkward size for reproduction, so we give the artist's *Pellegrini a Loreto*. Signor C. Guarnieri, is represented by a beautiful allegorical design, in which sad women are strewing laurels in memory of the pastoral poet Giovanni



"Nello Studio." By G. Nonni





"Roma, Le Terme di Caracalla." By Giorgio Pianigiani



"The Sower." By Bruno Eramanti

Pascoli, and a typical Italian landscape stretches away from them, but the engraver might have been shown in a brighter mood, with two jolly little nude boys, interestingly engraved in curved lines, rather after the manner of Claude Mellan's line engraving. Signor Bruno da Osimo is a rather classic engraver of fine old buildings, lending a living interest to the time-worn stones and the fresh vegetation. *Porta Musone* is a good example, with many varieties of stroke to show the different textures of old bricks and verdure growing on them. Signor Gianetto Malmerend, on the other hand, favours a bolder and more modern manner of black and white, as in *La Pineta*. With the definite black and white pattern of the hooded cloak as a dominant motive, Signor Edouardo del Neri, an adroit engraver, who also carves in wood, presents *Contadina di Terracina*, a wrinkled, unprepossessing old dame, with the town seen as a





F. Chopin - Preludio

"F. Chopin-Preludio, Op. 28, No. 15." By Dario Neri



"Pellegrini a Loreto." By Carolis Dante



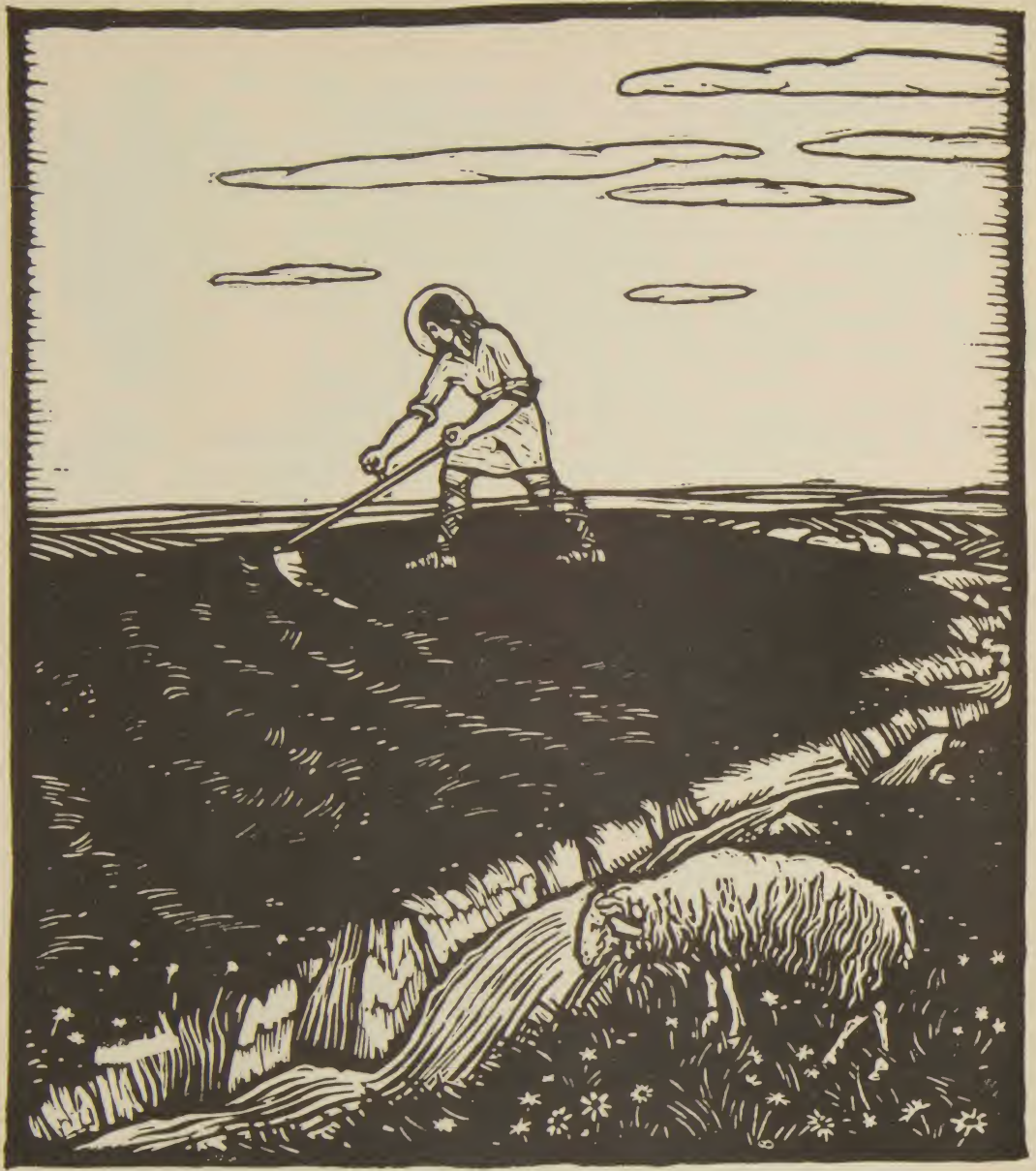
background, while Signor Dario Neri, of Siena, has concerned himself with a weird procession of nuns in the moonlight, carrying three crosses, which he calls *Chopin's Preludio, Op. 28, No. 15*, a very impressive print. Signor Giorgio Pianigiani has been moved, as other graphic artists before him, to depict *The Baths of Caracalla, Rome*, in terms of wood-engraving, with a living leafless tree to contrast with the "mountainous ruins," as Shelley, whom they inspired, described them, but if the engraving brings no fresh vision to the familiar theme, he sees impressively in black and white. Other artists also, notably Signor Bramanti, carry on the traditions of the art in Italy, where it has always had distinction, and it would seem to aim still for the seriously minded print.



*Ex Libris.*  
By G. Pianigiani



"Contadina di Terracina." By Edouardo del Neri



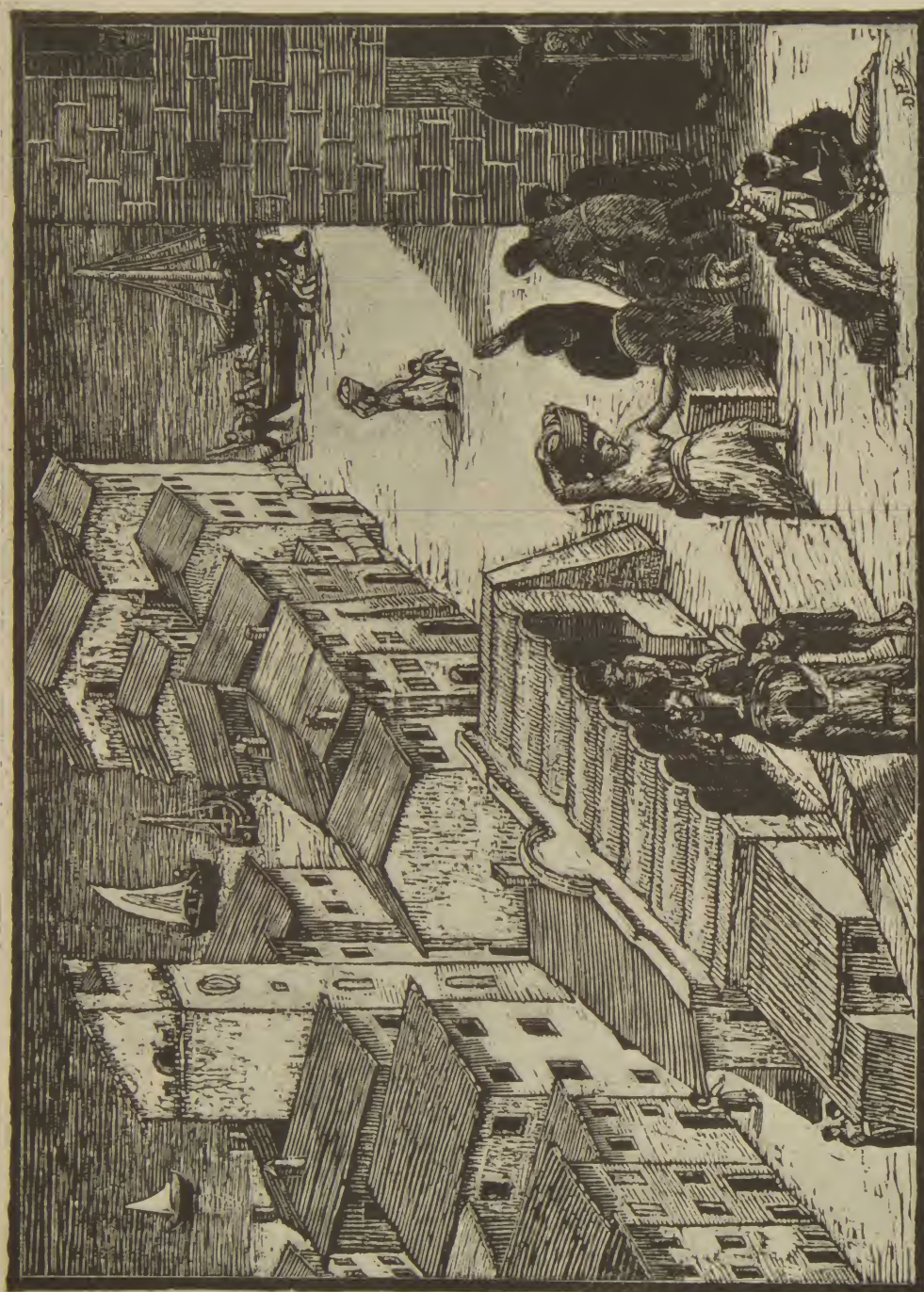
*"Psalm XXIII." By Paolo Paschetto*





*“ Porta  
Musone.”  
By Bruno  
da Osimo*





Diego Pettinelli

“ Ritorno della Pesca.” By Diego Pettinelli





*"La Fontana di Giovanezza." By Gino Carlo Sensani*





*"In Memoriam Giovanni Pascoli." By G. Guarneri*





*Advertisement design for Prats of Barcelona ("Sports" series).  
By Francisco Canyellas*

## IN SPAIN



WOODCUT in Spain does not appear to "flourish exceedingly," yet there are a few artists who practice it. Of these, perhaps the most successful is Señor Francisco Canyellas, of Barcelona. We represent him by a very charming design executed as a head-piece to a series of advertisements for *Prats*, the hatters of Barcelona. In the midst of all the floral ornament, birds are flying about with the rims of sports hats in their beaks, but the static part of the design is the black letters, especially the great *P*, with its fine recession. Every kind of sport is illustrated in the catalogue, and woodcut is the medium. But Señor Canyellas puts his woodcut to more serious uses than advertising hats, he illustrates the legend of *St. Christopher*, for instance, and many another theme of sacred intent. Then there is Señor Enric C. Ricart, also of Barcelona, who, in such a print as *Voiliers aux Antilles*, shows his personal expression with the wood.



*"Baumstelzen." By E. Schlangenhausen*



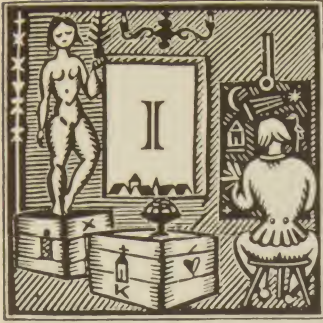


*"Persian Hound."* By Norbertine Bresslern-Roth. (Fine Art Society, Ltd.)





# IN AUSTRIA



IN the British Museum, German and Austrian woodcuts are classed together, yet although many of the individual artists of both countries may produce a similar character of work, so that it is difficult to distinguish between them, there are certain distinctive engravers who are essentially Austrian, Dr. Emma Bormann, for instance, a most interesting engraver, with a style peculiarly her own. She engraves dots rather than lines, and they have the effect of white growing out of the black mass when printed, and producing a sparkling impression. This is particularly effectual in a delightful print of *The Gallery of the Viennese Opera*, during a performance, where the eye centres the light on the stage, travelling from the white programmes and the face of a man standing in the gallery, with the tiers of sparkling lights round the auditorium, the boxes and the stalls. Dr. Bormann loves a theatre interior, with an impressionist vision of the audience, for she delights in crowds, and depicts them in various circumstances. Then there is Professor Switbert Lobisser, a priestly engraver of most original fancy, with a technique which follows old tradition, yet lends itself easily to the improvised conceptions of his own invention. His designs are intensely personal, imaginatively evolved from the subject, while the details seem to grow out of it. One can hardly imagine the artist setting out to draw a completed design, but rather to map out the general conception on the block, and then to create the details out of the wood with his tools for sheer enjoyment. Here is *St. Christopher*, and a more original and personal presentment of the legend I cannot remember. The giant is ponderously trudging his way across the stream, with the small Child on his shoulder, but the Child carries the globe on which is the Cross. Birds fly about the Child, and Christopher, ignorant of the identity of his small, but heavy burden, yearns tenderly toward it. And how delightfully significant, yet how casual and spontaneous, are the details that make up the design, a man aiming with bow and arrow at the birds, a hermit outside his cave, ringing a bell at sight of the Saint and his burden, small deer gambolling by the water's edge, and a strange feline beast in his hole. Madame E. Schlangenhäusen has a peculiarly decorative way of making a black and white design, letting her imagination have its way with the masses, and then playing impulsively with the white lines. In



Page decoration.  
By R. Kohl





"St. Christopher." By Smitbert Lobisser

*Baumstelzen*, once we have got the definite forms of the birds, we can trace the design with enjoyment. Into the austere simplicity of her conceptions, Madame Schlangenhäuser can put much abstract idealism. Herr Rudolph Kohl is a young Viennese artist of some promise, his *Goethe and the Skull* being an impressive design, with the "good grey head" of the old poet-philosopher who holds at arm's length the white death's-head he has taken from the row of skulls above. There is something grimly psychological about this, but charmingly fanciful is the little glimpse we get of the pine-wood's exterior, through which



a nude child and his pet gazelle, a rabbit on a tree, and a bevy of birds, are all trying to penetrate. Herr Erwin Lang's talent for the woodcut is seen in *An Eruption of Etna*, with the people escaping from the villages in haste and terror, a remarkable study of *A Chinese Scholar*, and the vivid impression of a great cathedral, while Herr Carl Moll is probably at his best in *A Winter Landscape*. The landscape colour-prints of Herr Hans Frank and Herr Leo Frank are very well known, but as their latest prints show no pictorial advance on their recent efforts they are not represented in these pages. But Madame Norbertine Bresslern-Roth is always fresh, her designs are so happy, her colour so simple and harmonious. This *Persian Hound*, standing on the green sward of the elegant park, near the fountain and the great shrubs, is all unconscious of its quaint shadow, which helps the rhythm of the design. But Tripoli, with its natives, camels and donkeys, has supplied the motives for Madame Bresslern-Roth's latest prints. These are represented in the volume I recently devoted to the work of this artist in my *Masters of the Colour-Print* series, while, through the agency of the Fine Art Society, her graphic interpretations of the beasts and birds of the wild, as well as the more domestic creatures, are known everywhere



"Goethe with Skull." By R. Kohl

# IN RUSSIA

Russia is a strange, incomprehensible country ; in spite of social and political topsy-turvydom that rules or misrules, the artists pursue their way, and there is a very interesting school of original wood-engravers doing remarkable work in Moscow, in Leningrad and in Riga. In the latter place an impressive little group is making vivid woodcut pictures with the white line. There is Mr. Isak Friedländer, for instance, who has achieved a wonderful unity of impression in *Il Re d'Aria*. Silhouetted against a starlit sky is a man, wearing the costume of a clown as a gesture of irresponsibility, walking with carefully balanced steps along a tight-rope, stretched, high from the ground, higher than the roofs of neighbouring houses, from a tall tower, supported throughout its length by wire stays. A crowd of upturned faces watches the progress of the feat, on which the eye is fixed attentively. In one



Illustration by Al. Kravchenko for "Portrait of N. Gogol"

of the illustrations to *Les chants populaires Lettons*, Mr. N. Presirevsky charmingly gives us a glimpse of some old song-story, in which a great open chest, over which a young girl is poring till warned by a maid that some menacing male is approaching, plays an important part. Mr. Bernard Dannenhirsch and Baron de Sromberg are also active in the group. Mr. Alexej N. Kravchenko, of



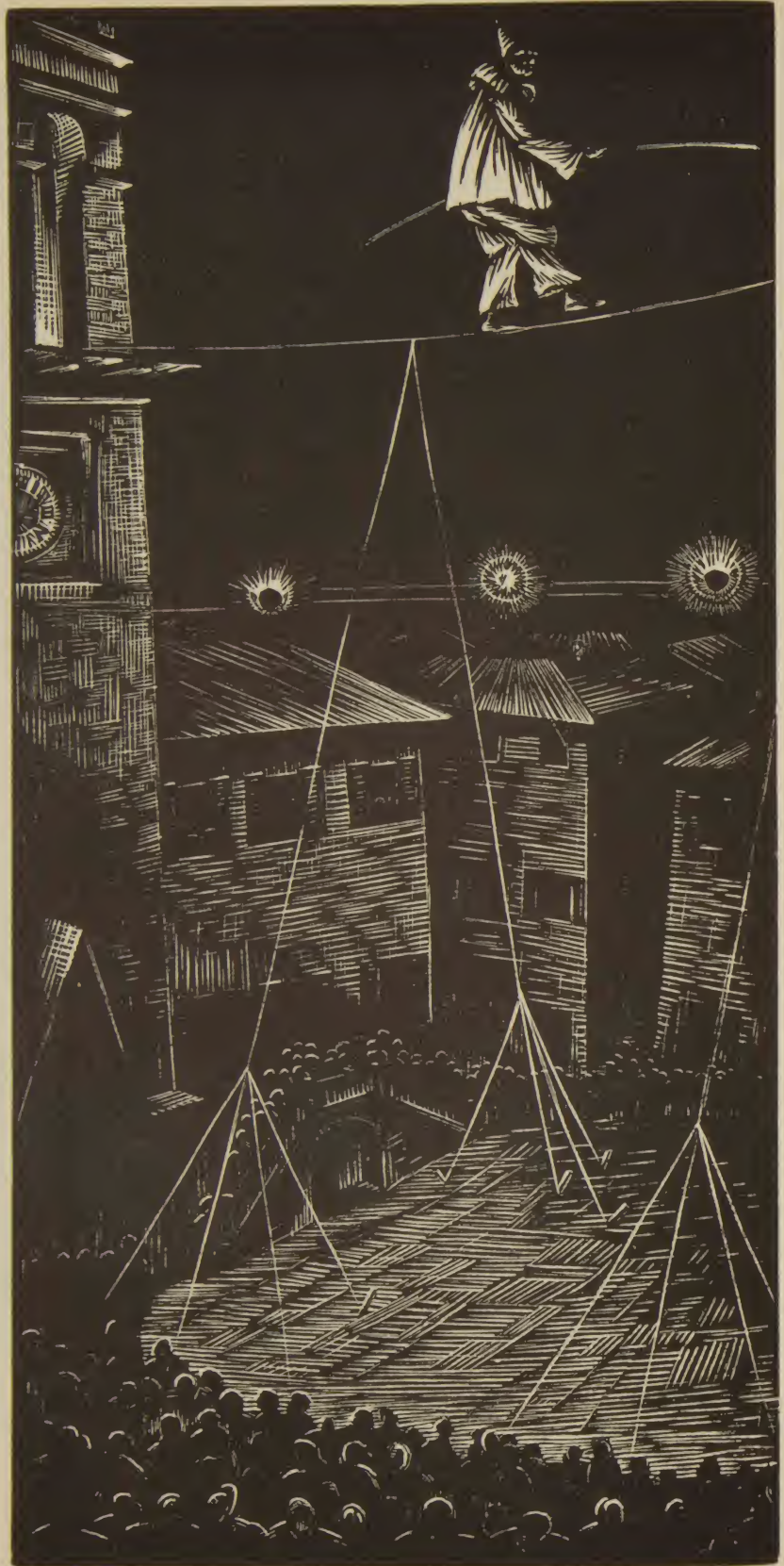
Illustration by N. Presirevsky for "Les chants populaires Lettons"

Moscow, who is a vivid and versatile illustrator of novels, is represented here by a skilful portrayal of a humble picture-shop with a group of "connoisseurs," which is intended to delineate some novel





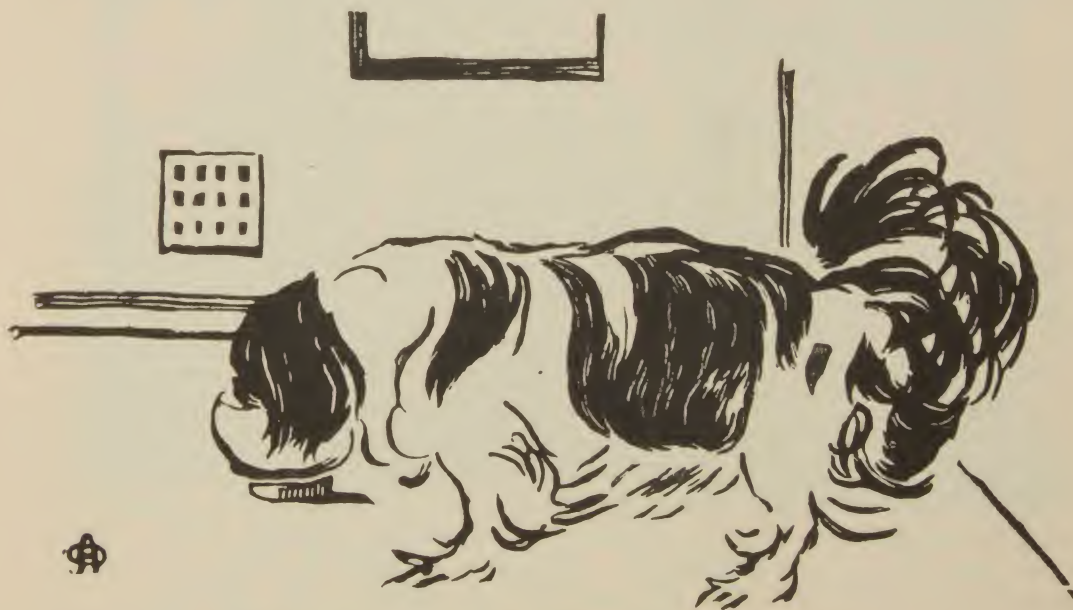
*Book illustration by Dobuzinski*



*"Il Re d'Aria."*  
By I. Friedländer

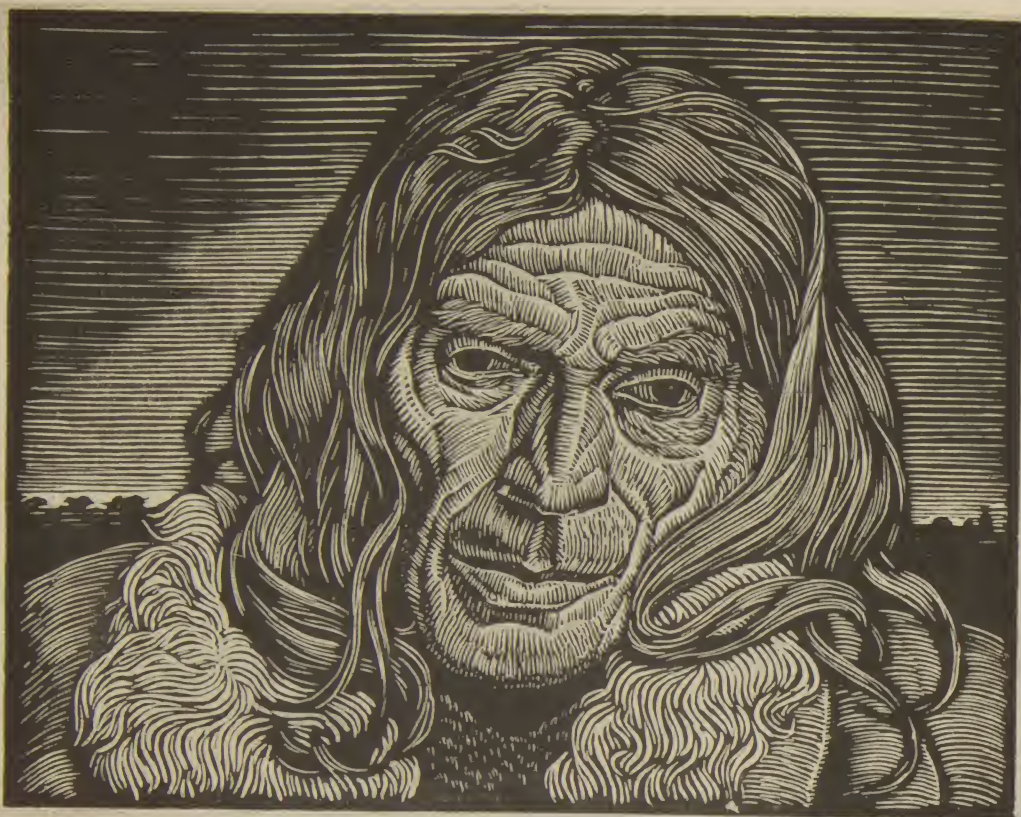


situation, but various terrible and piteous scenes from Revolutionary Russia show him in a grimmer yet sympathetic vein. In a broader technique is Mr. Georges Tcherkessof's illustration to some old-fashioned novel. Madame Anna Petrovna Oströoumova-Lebedeva, whose delightful engravings of scenes in her birthplace, Leningrad, are well known, has put her black and white to caressing purpose in the canine portrait, *My Dog Loo*, but Mr. Dobuzinski, an artist with a deal of pity in his composition, has a poignantly dramatic design, in which the full glow of evening enters in a room, and falls upon two stricken parents, who indulge their grief on either side of a small coffin, the young mother in convulsive sobs, the father humbly praying. White line and mass tell their tale splendidly here. With a curious linear scheme, Mr. Vladimir Favorsky has made many significant illustrations to *The Book of Ruth*, also to tales by Merimée, and *La Maison de Kolonna*, by Poushchine. Lack of space prevents our representing him in these pages, as also Mr. Alexander Pavlov's exquisitely engraved small views of Moscow, Mr. Pavel Shillingorsky's many scenes in Leningrad, and Mr. Adrian Kaploun's impressive *Military Prison in Perm*, and other scenes in and about Leningrad, in which the black and the white are well balanced. Mademoiselle Ilja Sokolov is one of the most interesting among the engravers of Moscow, and one remembers her well-designed print of various avocations, *The Shoemaker*, working with his back to the light, *Digging Potatoes*, a row of women on their knees in the potato-field, and others with sacks reaching away behind, *Harvest*, a woman stretching in the foreground of the cornfield, *Ironing*. Then there are Mr. Pavel Pavlinov, Mr. Nicholaj Konpreianov and Mr. Sergnej Kolesnikov, with his dynamic Mongolian prints, and Mr. Dimitry Mitrokhine.



"My Dog Loo." By Anna Petrovna Oströoumova-Lebedeva





*"Tête d'un Vieux Montaignard." By W. Skoczylas*

## IN POLAND



AMONG the graphic artists of Poland many have turned their attention to the wood-block with no little success, as we had an opportunity of seeing recently at an exhibition held in London, and among the pupils of Professor Wladislaw Skoczylas, the eminent artist, who is now Director of the State School of Fine Arts, are some of the best wood-engravers in the country. It was he who founded the "Ryt," the flourishing little society of graphic artists in Warsaw, of whom ten work chiefly on wood. There is also the larger Polish Graphic Artists' Association, the members of which, though some of them practice wood-engraving, generally favour etching and other forms of the graphic arts. However, Professor W. Weiss, of Krakow, and Mr. W. Bieleiki devote their activities to woodcut with distinctive effect. But Professor Skoczylas is the leader. He is represented here by the characteristic head of an old Pole, a "Montaignard," conceived in a remarkable linear arrangement, and very skilfully engraved. Of the "Ryt," one of the most





*Book illustration. By M. Dunin*

gifted, as she is certainly not the least enthusiastic, is Miss Wiktorya G. Gorynska, a pupil, like most of them, of Skoczylas. We represent her by *Turkeys*, a rhythmical design, and a remarkable piece of representational engraving, in which the rich plumage of the birds is delineated with a magnificent effect of "colour," and *Joan of Arc*, a dramatic design, in which armoured knights are rudely dragging the Maid from her prayers, to go before the judges who await her at the top of a flight of steps. But there are so many phases of Miss Gorynska's art that we might have represented, such, for instance, as the illustrations to old legends, in many subjects done from a momentary impression, or from long observation, which may be based on sketches from nature, though the definite design and the drawing are always from memory. Miss Gorynska



"A Hunter in a Wood." By E. Bartłomiejezyk.  
(Illustration to Kraslewski's "Dyiad i Baba")





*"Harbour Scene." By Janina Konarska*



"With a Star." By Bogna Krasnodebska Gardowska

has humour and imagination, as well as technical skill. Imagination, too, is a strong gift in the equipment of Miss Janina Konarska, who, in an interesting arrangement of black and white, has depicted *St. Peter Chryzologue*. He holds in his hands some cryptic zone, while ravenous dogs are chasing people and timid creatures, and a man and a woman crouch at his feet with their dogs. This, which is rather Byzantine in character, is designed with a vivid sense of movement around the static saint, and is finely engraved, but she has used an entirely different technique for a harbour scene viewed from above, cut, I should say, with the knife, and after the Japanese manner, though none the less generally impressive through the design. Mr. Edmund Bartłomieżyk's hunter, gun in hand, tracking his pursuing way through a wood, which is an illustration to Kraslewski's "Dyad i Baba," is delightfully alive, and in *With a Star*, Madame Bogna Krasnodebska Gardowska has delicately conceived and engraved a group of amusing figures masquerading absurdly for a *festa* or carnival, with "fiddlers three" making music in the rear, each of them marked with individual personality. Another illustration in a similar spirit is Miss Mavja Dunin's girl dancing in short skirts to the tambourine, in the midst of a fantastic crowd of revellers, some of whom serve as musicians, some as dancers, before the great steps of an old hall, though this is more archaic in manner, but the arrangement of the whites on the black is curiously felicitous, and the steps of the dancer suggesting





"Turkeys." By Wiktorya J. Gorynska



the rhythmic beat and rattle of the tambourine, with the accompanying movement of the rest, lend an air of vitality to the scene. Mr. T. Cieslewski is represented by a street scene, which he calls *A Motive of Old Warsaw*, in which we look between old buildings, mysteriously shadowed, on to a bright façade of residences, but the eye harks back to an out-built story looking on to the street, from the window of which strange happenings may have been watched in olden days.



"*A Motive of Old Warsaw.*" By T. Cieslewski





*"Joan of Arc." By Wiktorya J. Gorynska*



# IN CZECHO-SLOVAKIA



Illustration  
by Cyril  
Bouda.

(By courtesy  
of the Hollar  
Society, Prague)



THE Hollar Graphic Art Society represents the black and white artists of Czecho-Slovakia, and we have a peculiar link with them, since it was from Prague that Wenceslaus Hollar, from whom the society takes its name, came to England in 1637, and practically brought with him the art of etching. Among these artists are some very able wood-engravers, who regard the block as a medium which, if handled with due respect to its limitations and expressive possibilities, may respond to any pictorial demands made upon it, subject to the conditions of the material. There is, for instance, the President, Mr. T. F. Simon, who among his pictorial records of a Cingalese sojourn, gives us an admirable *Sunset at Ceylon*, where among great palm trees lining the shore, natives squat or stand about watching their fishing-boats preparing to sail, while the setting sun comes flaming across the sea. But he has also made





*"St. Peter Chrysologue." By Janina Konarska*





“Mountain Village.” By B. Jaronek. (By courtesy of the Hollar Society, Prague)

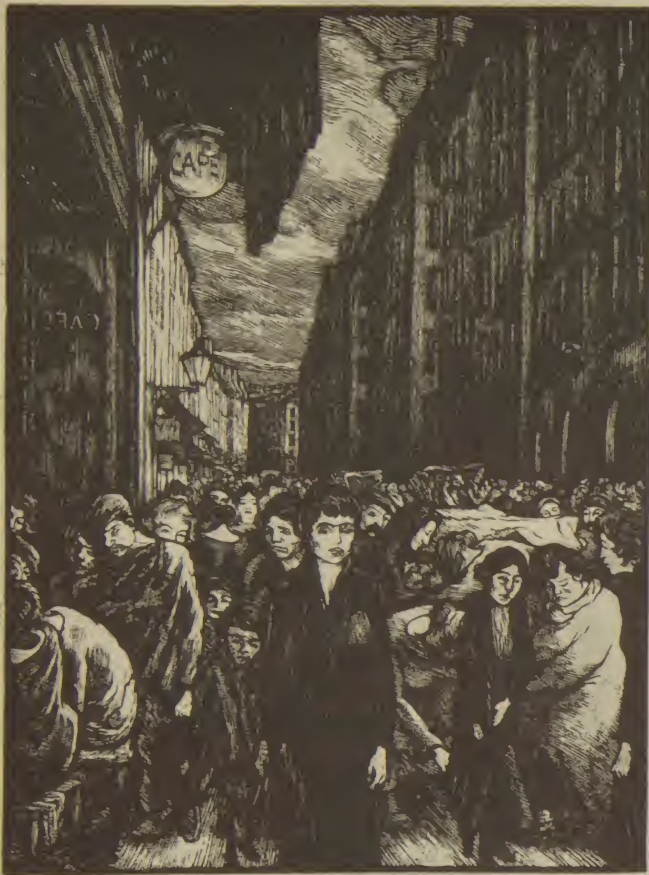


some interesting prints on a larger scale of native types, done in two printings, full of marked facial character, ethnographically studied, with the habitual attitudes of long racial tradition, such as the attractive *Cingalese Women*, *The Hindu Beggars*, of various types, begging for the most part passively, though one is active in offering his palm, and an old, hooded *Japanese Seller of Kioto*. In a print full of vitality, called *The Popular Stage*, by Mr. Jan Rambousek, we see



"Printemps." By Ant. Majer





"A Corner of the Rue Montorgueil, Paris." By Vladimír Silovsky. (By courtesy of the Hollar Society, Prague)

mysteriously lighted, thronged throughout its length by a crowd of humble types, with perhaps evil characters among them, and he dwells upon these types again, with more emphasis on the struggle for life, in *A Corner of Rue Montorgueil*, while in *Boulevard, Paris*, his imagination has been held sympathetically by the heterogeneous character of the passing crowd in one of the humbler boulevards of the gay city. This is woodcut put to effective purpose. In Mr. Karel Vik's *Old Town Clock* he shows a crowd of a different order, but here the motive is architectural, the central feature being the remarkable clock with two faces, set in a well-ordered design, the people, all very much alive, being incidental. This is printed in two colours, but with pure black and white lines Mr. Arno Nauman, in *A Path through the Woods*, bright sunlight from a sky of moving cloud catching some trees and the grass-grown path, while dark firs shadow the other side, has wrought an impressive print. It is a "nipping and an eager air," that we feel in *The Mountain Village*, by Made-moiselle Pavla Rousová-Vicenová, whose conception of the white mountainous landscape, with the leafless trees, the numerous ardent skiers, the warmly clad

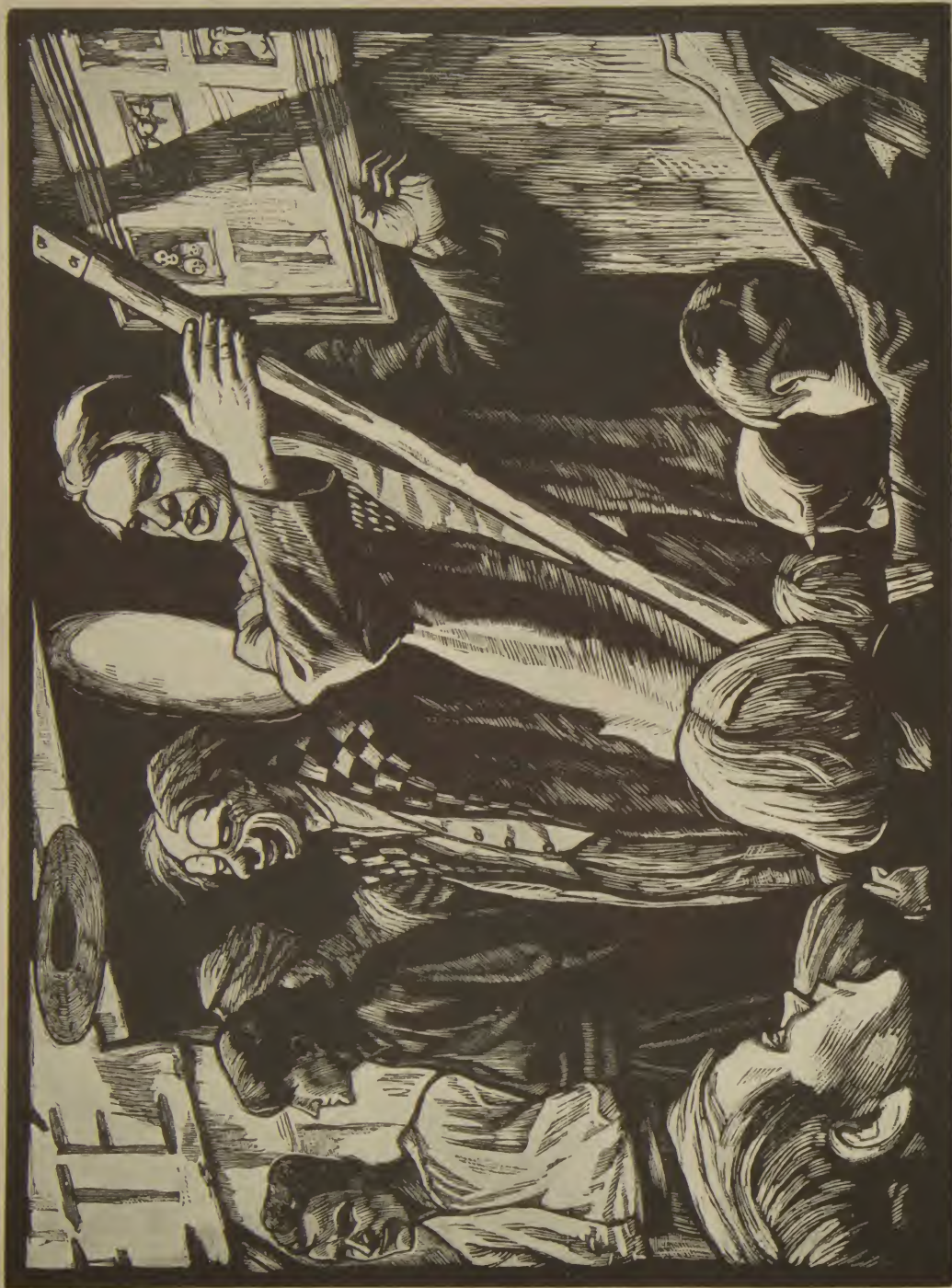
a showman introducing to an unsophisticated audience his collection of "freaks." Here the white line plays a no more conspicuous part than the black mass, and so suggestively realistic is the whole thing that one almost hears the showman's words, which are followed immediately by the self-conscious grins of the "freaks." Mr. Rambousek has evidently a sympathetic turn for the comedy of the cheap travelling show of the fairs, for, in *Grand Guignol*, we see again the tents, and a clown masquerading with a death's-head to advertise the grimness of the show, while *Before the Circus* is another lively print in the same genre, with a dwarf in a top-hat trying to whet the appetite of the small audience. Mr. Vladimír Silovsky has been interested in the life of the poorer quarters of Paris, for in *Rue Montorgueil* he depicts a long poor street,





*"The Old Town Clock." By Karel Vik. (By courtesy of the Hollar Society, Prague)*





“The Popular Stage.” By Jan Rambousek. (By courtesy of the Hollar Society, Prague)





“A Path through the Woods.” By Arno Nauman. (By courtesy of the Hollar Society, Prague)





“The Mountains in Winter.” By Pavla Rousová-Vicenová. (By courtesy of the Hollar Society, Prague)

sledge-party, and the comfortable dame at the door of the wood-built house, is alive and exhilarating as the execution is thoughtful and elegant. In *A Girl*, as Mademoiselle Vicenová calls her instantaneous study of a child sitting on the floor lacing her boots, she has used a woodcut technique that reminds me very much of that of Mr. Wharton Esherick, the American wood-engraver. A pleasant sentiment pervades Mr. Ant. Majer's *Printemps*, a spacious landscape with a sheltering tree, towards which the ploughman goes to harness his horse, and the young woman with her child goes to feed the chickens. In *La Récolte*, cornfields ripe for the harvest compose the greater part of the landscape, while a man with his scythe arrests his work in the midst of the corn, and elsewhere a man and a woman have gathered the sheaves ready to put into the waiting bullock cart. Mr. B. Jaronek shows, in *Mountain Village*, a broad conception of landscape on a large scale, with the individual trees drawn carefully in relation, yet with so sense of “small” work it is a true wood-engraver's method by which he conveys his impression. In *Solitude* also, he has conceived the deserted aspect of the house, the outhouses, and the overgrowth of the place, with the same sense of style. Mr. F. Kobliha illustrates *The Temptation of St. Anthony* with some fantasy; a great white bird flies in a dark sky over a deep, romantic mountain gorge, at the bottom of which is a pool of water, from which rise various strange blossoms, and in the midst of these a nude female emerges. But where, oh, where, is St. Anthony? Mr. Cyril Bouda illustrates a story of Oscar Wilde's in a descriptive manner that recalls the 'sixties. He should turn his attention to the Tales of Poe.





*"Sunset at Ceylon." By T. F. Simon  
(By courtesy of the Hollar Society, Prague)*

# IN SWEDEN AND NORWAY



*Page decoration by Harriet Sundström, from the "Wis-bok."  
(Föreningen Original-Träsnitt)*



*Ex Libris. By Rubin Eldh*





*"Rising Tempest." By Elsa Björkman*



Eekman

*"Le Cheval." By Eekman*





Gray Engr. 25/25 Jerk Werkmaster 1912

"Self Portrait." By Jerk Werkmaster

SWEDEN.—Wood-engravers in Sweden are few compared with the etchers. Since 1904, when Miss Harriet Sundström engraved the first *Ex Libris*, and followed this the next year with a charmingly graven pastoral scene for Anders Zorn to mark his books with, the woodcut has been popular in Sweden for *Ex Libris*, though not for book-illustration, in spite of a few significant examples. But since 1912, when Miss Sundström and Mr. Arthur Sahlén founded the Society of Original Wood-Engravers of Sweden, the art has experienced considerable ups and downs of favour and fortune, and since the war the public has grown somewhat indifferent. Yet the work has been sincere, and there have always been engravers to carry it on with

enthusiasm. In our illustrations Miss Sundström is represented by a dainty decorative illustration to one of the songs in the *Wis-Bok*, and charmingly delicate are the *Ex Libris* designs by Miss Anna Bergman, Mr. Eldh and Mr. Gehlin. Miss Elsa Björkman's *Rising Tempest* is an impressive print, with a technique rather suggestive of aquatint, in which a conflict beginning in the heavens is shedding strange lights and shadows over the landscape, a plain studded with poplars and mountains reaches beyond. Mr. J. Werkmaster's *Self-Portrait* is decoratively treated in black and white masses, with a conventional background of trees on a hill and clouds in the sky. Want of space accounts for the absence of Mr. Hjalmar Strååt's *My Son*



*Ex Libris.* By G. Gehlin



*Ex Libris. By Anna Bergman*

at Breakfast, Mr. Arthur Sahlén's *Stockholm, Rådhus*, Mr. Per Siegaard's *L'Enfant Prodigue*, Mr. Hugo Gehlin's *The Baptism*, a floral *Ex Libris* by Madame Magnus-Lagercrantz and Sigge Bergstrom's *The Printer*.

NORWAY.—Mr. Olaf Willums, who is well known by his graphic work in several mediums, uses woodcut in a distinctive way of his own, and has taken five of the old Norwegian ballads, and made, not exactly illustrations for them, but decorations in harmony with the fine sound of the verses. These old ballads are exceedingly romantic, like our own, the English and Scotch.



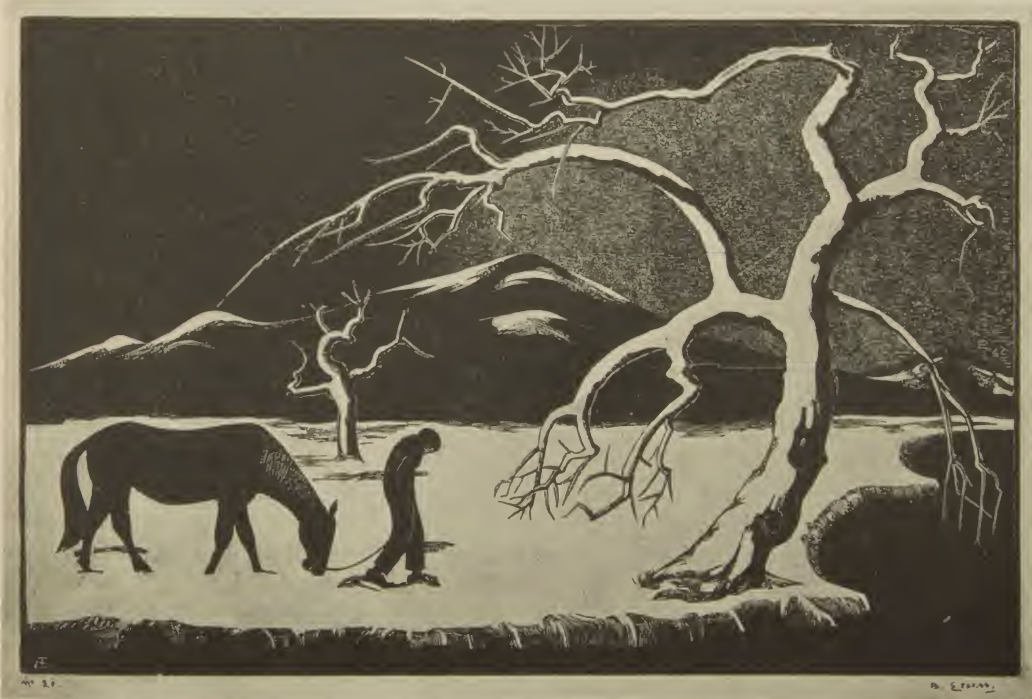
*Illustration to Old Norse Ballad. By Olaf Willums*



# IN HOLLAND



IN the land of Rembrandt and Ostade there are, curiously enough, at the present time, with the single exception of Marius Bauer, few etchers that count at all, while there are many wood-engravers of distinction making woodcuts of importance. Mr. W. O. J. Nieuwenkamp, who began working on the wood in 1899, and engraved altogether 75 blocks, discontinued the practice in 1911, but he had given a good lead to the engravers of Holland. Mr. Veldheer has since been the practising doyen, but even he has almost given it up for other arts. Mr. H. van der Stok, another of the "elders," continues to carry on the traditions and extend them in the matter of design, while Mr. Jessurun de Mesquita goes on his wooden way with decidedly personal expression in his designing of birds, with a regularly ordered arrangement of white lines on black shapes, making a decorative pattern, as the two strange-looking birds here, with a white tail on a black and white ground. Mr. Jan Poortenaar, who spent two years in the Dutch East Indies, seems to have gathered from those interesting parts an immense amount of pictorial material for painting, etching and wood-engraving, and, with sensitive white outline he has drawn out of the black-printing block, some splendid Javarese dancers in the act of performance. A bell swinging in a belfry, and



*"The Winter."* By B. Essers



Jan Poortenaar

"Javanese Dancer." By Jan Poortenaar





"Birds." By S. Jessorun de Mesquita



Illustration to Old Dutch Proverbs. By L. Wenckebach

fruited tree, the cow in the field thinking where to go and browse, and the landscape stretching away with the rows of poplars signifying the design, but the most expressively beautiful in its simple masses of black and white is *Winter*. A shivering man, bending his head to the keen blast, is trudging through thick snow over a mountain-girt plain, leading a horse toward a frozen lake. Two stunted, snow-clad trees are the only witnesses to the winter loneliness of man and beast. In *Le Cheval*, Mr. Eekman, the young artist who at present sees human beings in a rather cadaverous light, with gaunt and angular figures, has created a design that is quaint and curiously agreeable, but the figures are not human, they are horses. One, adorned with its picturesque harness, stands patiently in the foreground, on a flower-bordered path, while others free of all trammels disport in the field beyond, but decoratively in accord with the design. Mr. Wenckebach, who in the last few years used to be always in the forefront of the Dutch engravers, with prints of important significance, has lately been so much occupied as a sculptor that his work on the wood has been necessarily on a lesser scale, though it has not suffered in quality. The charming little *Romance*, we reproduce, and *Pig Killing*, and *Old Man and Death*, which are illustrations for a book on old Dutch proverbs, for the Joan Bleau Society, have the same sense of pictorial design, the same command of the block, as his beautifully expressive *Descent from the Cross*. Expressive also is *Burial*, by Mr. Karel van Veen, but in a more austere fashion, and his manner of design, and his way of drawing it out of the block, are distinctly his own. This funeral procession of nuns both old and young, each carrying a lighted candle, headed by a priest with hand uplifted in Benediction, coming along a walled-in road, is almost startling in its originality, and the grief significant on two or three of the women's faces is expressed with rare subtlety. With the same technique, yet very different in subject, is *Kermis Klant*, a scene at a Dutch fair, with gymnasts performing, men shooting at a gallery, a clown beating a drum for the show which is just about to begin, horse-racing, and the proprietor sitting and waiting for the entrance money, his sad face reflected in the spirit of the audience. Mr. Ten Klooster regrettably has lately had no time for woodcuts, but the wood is such a popular graphic medium in Holland that there is quite a large group of engravers active with knife or graver, whose prints may be seen at Messrs. Scheltema and Holkema in Amsterdam. To name but a few, there are Mr. M. Bleekrode, Mr. Dirk Nijland, Mr. Jan Schonk and Mr. Wittenberg, with their bird-studies, Mr. Cor Visser, Mr. Frits Weiland, Mr. Jan Heyse, Mr. M. C. Escher, and Mr. W. I. Dijk, with his boats and breezes.

birds winging through the air, show him in a different vein. Mr. Bernard Essers has done several large and important woodcuts of interesting design, *The Sower*, *The Ploughman* and *The Harvest*, with the men mowing in the cornfield, the girl picking pears from the heavily





*"Burial." By Karel van Veen*



# IN CANADA



WITH such a fresh feeling for painting as the Canadians are developing, we might look for similar developments in the graphic arts. Mr. W. J. Phillips is still *facile princeps* among the wood-block colour-print makers of Canada, where it can hardly be said that the artists have taken very kindly to this form of art expression. The technical labour of the Japanese method seems too exacting for them, and at present the demand for the prints is hardly encouraging enough. Mr. Holgate, however, is expert with the black and white woodcut, and since he teaches its practice in Montreal, it is to be hoped that it may flourish among the artists, for Canadian scenes and activities offer motives and subjects peculiarly suitable for expressive treatment on the wood. This Mr. Holgate exemplifies in his indigenous engravings, with lumbermen and Totems, some printed in two colours. Mr. Phillips is fertile as usual, and, following the example of the Japanese artist, Mr. Urushibara, from whom he has learnt so much, he has made many floral designs, but he is more interesting in typical Canadian subjects, such as the fine *Karlukwees, B.C.* an Indian winter village in the thick of a heavy snow-storm, in which the juxtapositions of tones suggesting the snowy effect, is a rare achievement, the charming *Bather, No. 2* and *Mamalilicoola, B.C.*, a Red Indian lake-side village, with wooden shacks, some boats, and protective Totems, which is reproduced in colour, and speaks for itself. Mr. H. Valentine Fanshawe has found a characteristic and picturesque theme in *New Canadians at Gonor, Manitoba*, with the men and women marching in procession, carrying their religious banners, to the church, but with his oil-colours printed on dry paper, his *Silent Night*, lighted by the stars, has a peculiar charm of impression. Mr. H. E. Bergman's *Ghosts of the Lakes* has authenticity of conception, though his black and white prints suggest his German traditions, and *Sunlit Birches* the influence of Mr. Phillips. Mr. Paul



Rue Champlain 26

A. Bieler

"Rue Champlain." By A. Bieler





"Sounding Sky—Alberta Blackfeet." By Chas. F. Comfort

Caron, a water-colour painter, is enthusiastic about the historic interest of his Montreal subjects, for instance, the fact that Charles Dickens once acted at Pasco's Hotel, while *Silver Dollar Inn*, with the snow-covered courtyard, and the horse and sledge waiting at the door, simply talks of old times. Mr. Charles E. Comfort, one of the most promising of the young Canadian painters, is represented by *Sounding Sky*, *Alberta Blackfeet*, a sensitive piece of Red Indian character, revealing the man with his gun and worsted shawl, while *December*, printed in black and green on white, gives a veritable wintry effect. Mr. John Jones, with his boat-shed interior looking out on to a lake and hills, and Mr. A. Bieler, with his picturesque corner of *Rue Champlain*, showing its old houses and cobbled road, proclaim themselves definitely in the woodcut movement, while Mr. Frank Carmichael, with a characteristic scene on the north shore of Lake Superior, was the first Toronto artist to experiment with wood-blocks for making colour-prints, cutting his blocks from birch and pine. The woodcut has also attracted Mr. Lamoine Fitzgerald, principal of the Winnipeg Art School, Mr. W. R. Stark, who specialises in birds, but is not quite happy in his colour, though he has won a medal for wood-engraving at the Canadian Exhibition of Graphic Art, Mr. A. I. Musgrove, a pupil of Mr. Maurice Greiffenhagen, R.A., at Glasgow, where he taught for a while, and Mr. Stanley Turner, who, with his amusing sense of design, might do well if he devoted himself seriously to the wood-block colour-print.



"New Canadians at Gonor, Manitoba." By H. Valentine Fanshawe





*"Ghosts of the Lake." By H. E. Bergman*



*"Boatshed on the Lake." By John Jones*



*Silver Dollar Inn—Jacques Cartier Sq., Montreal*

*Paul Caron*

*"Silver Dollar Inn—  
Jacques Cartier Sq.,  
Montreal." By Paul  
Caron*



*"Totems by the Lake." By  
L. Holgate*





*"Mamahlicoole, B.C." By W. J. Phillips. (Harold W. Bromhead, Ltd.)*





# IN JAPAN



Vignette. By Kiyoshi Hasegawa

While there is still an essential difference between the pictorial points of view of the Eastern artist and the Western, we find among Japanese designers for the wood-block a certain tendency to borrow from European art simple aspects of realism, which give their prints a recognisable affinity with our own. There is Mr. Y. Urushibara, for instance, who has lived so long among us, and taught so many English and French artists the subtleties of his craft, while for his art he has adopted certain principles of European design, perspective and lighting, this has never quite disturbed his Japaneseness, if I may use the word. *Mentone*, with its red roofs and the green cypresses that stand like sentinels beside the red terrace, with the gulls flying over the blue Mediterranean beyond, is just the gracious view one would expect from a Europeanised Japanese. How different this from Mr. Konen's charming print, *Dotonbori, Osaka*, reproduced in colours,

in which, through a sort of network of drooping twigs and branches of a great willow, we see somewhat mysteriously the lighted windows of a night-club, and of a pleasure house-boat below, reflected in the river. There is something indigenously Japanese about this print, as there is in Mr. Kawase Hasui's fresh and delightful design, *Kanaya-cho, Nagasaki*, where a young girl is carrying, across her shoulder, two huge baskets of spring blossoms along a paved road leading to a group of buildings, and telegraph poles and wires emphasise the modernity of the design. This is one out of a portfolio of prints, in each of which the artist, who was born at Tokyo in 1883, and is best known, perhaps, by his magnificent *Morning Moonlight on Lake Kamo, Sado*, has some happy impression of the Japanese landscape, with a sense of shadow, perspective and atmosphere borrowed from his studies in European art, but adapted to his own personal conception of native art. Mr. Kiyoshi Hasegawa, who lives and works in Paris, is represented here by one of his *vignettes pour couverture*, a small print of a great fish in water conventionally designed, and cut for book decoration. In Mr. Toshida Hiroshi's *From Summit of Hakuba*, we are shown a range of mountain heights, with crevasses filled with snow, leading away from the mauve and green and white of the nearer mountains to the blue of the distance. From his series of the "Famous Views of Kyoto," Mr. Miki Suizan shows us *The Hedzu Rapids*, where a boat is shooting the well-known rapids that run from the mountainous Taube Province, and in the boat sit, under a white canopy, a couple of passengers enjoying the excitement, while three rowers with an oar at each side of the boat and at the stern, regulate its motions in the wayward waters. In Mr. Ito Shinsui's *Katata* there is a great snow storm over the blue sea, and a pavilion at the end of a jetty and a tree on the shore are both heavily covered with snow, while the flakes are still falling thickly from a grey-blue sky.



“ Kanaya-cho, Nagasaki ” (wood-block colour-print). By Kawase Hasui





“Katata” (wood-block colour-print). By Ito Shinsui



*"Paysage (La Colle)." Colour woodcut by Kiyoshi Hasegawa*



*"Mentone." (Wood-block colour print.) By Y. Urushibara*





*"Potonburi, Osaka." By Konen*







*"Mii Dera" (Wood-block colour print). By Ito Shinsui*





"Ploughing." Illustration from "*As I watched the ploughman ploughing.*" (Walt Whitman.) By Wharton Esherick

## IN THE UNITED STATES



IN America at the present time there is a perfect fever for the graphic arts. The high average standard of British etchings, and—may we say it?—the high prices they have been commanding in the open market, have no doubt stimulated American etchers to take up their copper-plates with fresh artistic ambitions and try conclusions with their British *confrères*, while in the general interest in the revival of original woodcut, the American artists are participating to their full share. And whereas the United States are, as Israel Zangwill called them, the "Melting Pot of all the Nations," so the graphic artists include many originating in various European countries, and bringing with them diverse national characteristics, and in some cases survivals from old traditions. Among the wood-engravers this is peculiarly noticeable, yet however their work may be influenced by a trend from Russia, from Poland, from Germany,



from Bohemia, it will generally be found to have assimilated something essentially racy of the soil that will give it a recognisable American flavour. It is not only characteristic aspects of the American scene, of the structure and pictorial nature of the country, of the essential types, the moods and manners of the people, that we get from the wood-engravers, though there are many distinctive interpreters of the native scene, such as Mr. Ruzicka, Mr. J. J. Lankes, Mr. Herbert Pullinger, Mr. J. W. Nason, Mr. Birger Sandzen and Mr. Howard Cook, but particular local ways of looking at things, personal notions that have derived from home association, if they are not, in short, positively indigenous. It is doubtful, however, if any of the wood-engravers, with all their variety of theme and manner, have the peculiar quality of expressive design that distinguishes the woodcuts of Mr. Rockwell Kent, an artist of most original talent. His black and white masses embody generally a suggestive idea in a design of austere simplicity, as, for instance, *Flame*, or *The Man at the Mast*, but in *Forest Pool*, a nude youth, lying at the edge of the water, gazing, like Narcissus, at his own reflection, while behind him is the thick growth of the forest penetrated by the moonlight, is lovely as a lyric of Keats. Mr. John J. A. Murphy has created a rather remarkable design, *The Entombment*, by his personal grouping of a series of white lines on massive black, revealing a number of men stooping to lower a



"Monhegan." By Walter Cole





"The Over Shot Wheel." By Herbert Pullinger. (The Weyhe Gallery, New York)

dead body into a grave. Another expressive design is Miss Cecil Buller's illustration, one of a series, to the *Song of Solomon*. It is a garden enclosed by palm trees, and toward the middle of the dark sward, on which the Rose of Sharon and her Beloved lie all white, is a "fountain of gardens, a well of living waters." Miss Alice B. Laughton, too, following the linear manner of Mr. Murphy, has cut out of the wood a curious design purporting to represent *The Nativity*. A design of intense contemporary significance is *The City*, by Mr. Benjamin Miller. It is a scathing satire on the fatuous frivolity and extravagance supposed to be rife in New York, and presumably other cities, regardless of the needs of the suffering poor. A crowd of inane faces of men and women of every description, laughing and giggling, even a figure in evening dress with a grinning death's head, surrounded by leering women of the town, is gathered in front of a garish background of lights, advertising Jazz and Dance, Movies and Sex, while in the centre, towering above all, is a tall, gaunt, emaciated figure wearing a halo, and revealing the form of a Cross, though nobody takes any note of Him. This is putting woodcut to very serious purpose, using it to preach a secular sermon. That Mr. Miller's mind is of a grim idealist cast may also be surmised from his weirdly suggestive portrait of *Edgar Allan Poe*.





Gustave Baumann, "Summer Rain"

Handwritten signature and a red hand logo.

"Summer Rain." By Gustave Baumann. (Weyhe Gallery)







*"High Level Bridge, Cleveland, Ohio." By R. Ruzicka.  
(The Weyhe Gallery, New York)*





"Village Fountain." By Norma Bassett Hall

It is refreshing to turn to the idyllic charm of Mr. Leo Meissner's *Summer*, for here we have a delicately beautiful young girl sitting, entirely nude, in a window niche, enjoying a sun-bath as she gazes dreamily out of a large open window over the roofs of some houses to the woodlands beyond. A genial warmth seems to pervade the room, and, while she is almost enveloped in sunlight, a great patch of shadow falls on part of her figure from her bobbed hair to her feet. Mr. Meissner does his wood-engraving out of business hours, according to his mood of the moment, so he is graciously rustic or mundanely



"Cottage in Williamsburg." By J. J. Lankes. (The Weyhe Gallery, New York)





*"The Artist."* By Allen Lewis

*"In Woodland Depths." By W. J. Reindel*



*"A garden enclosed is my sister, my spouse."  
Illustration to "The Song of Solomon."  
By Cecil Buller*



*"Nativity."  
By Alice D. Laughton*





AFTER THE RAIN : OLD HOUSES, NEW ORLEANS. BY WILIMOVSKY

*"After the rain : Old Houses, New Orleans."* By Wilimovsky



"Easter Procession, Seville."  
By Glintenkamp. (The Weyhe  
Gallery, New York)

satirical, but, whatever his subject, always charmingly pictorial. Mr. Howard Cook has wandered about the world a good deal, and pictured many places he has seen in the course of his adventures, but I doubt if he has recorded a more moving impression than *Taos Pueblo, Moonlight*. These square buildings, with their deeply shadowed walls and their dark openings, suggest awful places of mysterious

doom, and possibly *ouliettes* in their depths. Technically it is a triumph of the white line in many directions on black, and the effect of bright moonlight mystery is magical. *Canyons*, like *Dictators*, New York, is another impressive aspect of gaunt-looking architecture with light fallen fiercely among the shadows so that the effect suggests mountain gorges, but Mr. Cook is very human in the sunshine, when he is pictorial at *El Palacio Real, Santa Fé*. It is a far cry from his gloomy romantic buildings to the sensuous appeal of Mr. Emil Ganso's sunny idyll, in which, on the shores of a lake with mountains beyond, two nude females recline at ease, while his *Nude Decorative Composition* shows a handsome arrangement of white mass on black, though the cutting



"Two Nudes." By Emil Ganso. (The Weyhe Gallery,  
New York)





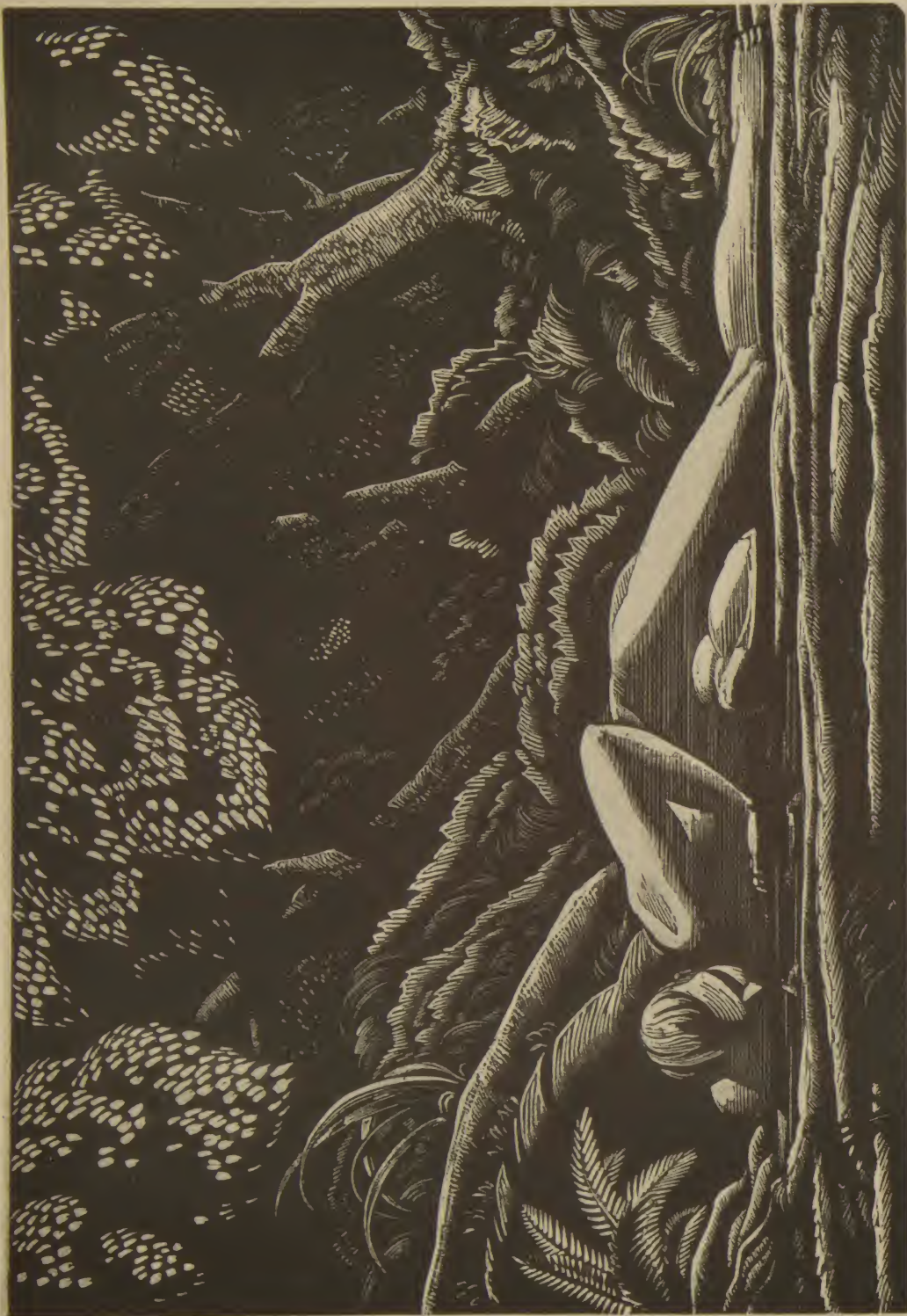
"SUMMER"

1930

Leo J. Meissner 1930

"Summer." By Leo J. Meissner. (By courtesy of Mrs. Charles Whitmore, The Print Corner, Hingham Center, Massachusetts)





“Forest Pool.” By Rockwell Kent. (The Weyhe Gallery, New York)

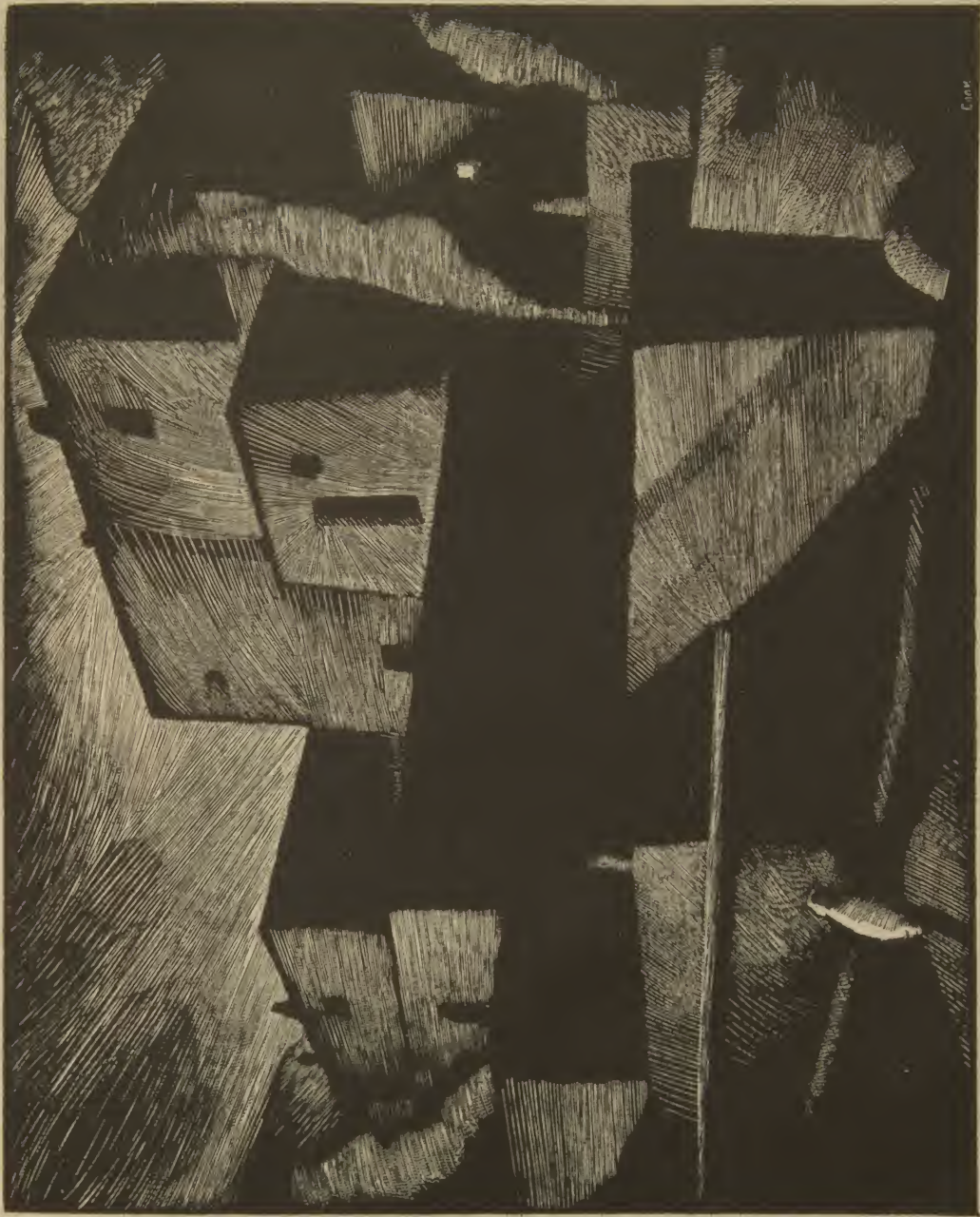




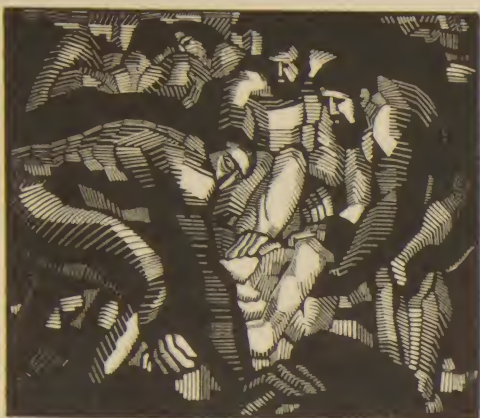
"Mousehole, Cornwall." By Ernest W. Watson







"Taos Pueblo, Moonlight." By Howard Cook. (The Weyhe Gallery, New York)



"The Entombment." By John J. A. Murphy

Indian brave, sitting on a mat and tracing, on a stretched sheet, the primitive figure of an animal. There is original charm, too, in *The Cow in Apple Time*, a very happy pictorial conception, and in *Deer*, an illustration to the *Short Stories*, of Walt Whitman. Mr. Lewis understands the true balance of black and white. Miss Wanda Gag, whose rich effect of "colour" in monochrome in her still-life arrangements, *The Spinning Wheel*, *Departure* and *Franklin Stove*, is typical of the personal style she has evolved in living alone in a country shack, and working out her own salvation in art. She comes of Bohemian and Hungarian parentage, and has struggled hard for her success. Another still-life arrangement with charming decorative effect is *Lilies*, disposed in a vase, by Mr. Arthur R. Young. Mr. Wilimovsky

of the block is uncertain in craftsmanship. In *Joan at Night*, it has been Mrs. Hartwell W. Priest's fancy to watch the equestrian stature of Joan of Arc on Riverside Drive in New York, under a starlit sky, until the witchery of night seemed to bring the stone maid to life all white against the dark. Mr. Glintenkamp's *Easter Procession, Seville*, coming away from the cathedral, with the weirdly hooded priests carrying their sparkling lights before the canopied figure of the Virgin, is a skilful exercise in white on black. With a broader, bolder technique Mr. Allen Lewis achieves a decorative effect in *The Artist*, a Red



"Thomas Hardy's Birthplace." By Richard Bennett.  
(The Weyhe Gallery, New York)





*"Lilies."* By Arthur R. Young. (The Weyhe Gallery, New York)





"Spinning Wheel." By Wanda Gag. (The Weyhe Gallery, New York)

has a discerning eye for a picturesque impression, and his *After the Rain : Old Houses, New Orleans*, with the people casually at their windows, on balconies, and with their tables set for *al fresco* meals, tells vividly of the survival of an old-time course of life, while the wood has yielded to the surface print a suggestive atmospheric effect. In spite of his Bohemian birth, perhaps because of it, Mr. Rudolph Ruzicka is one of the leading wood-engravers of America. An artist of parts, with deft graver he draws the bridges and the "sky-scrapers," the wharves and the rivers, of American cities, and conveys the complete pictorial impression often charmingly tinted. Here is the *High Level Bridge, Cleveland, Ohio*, with none of the new gigantic works seen in progress, but the small warehouses by the waterside, and under the girders of the dark bridge some tall high buildings reveal themselves. Mr. J. J. Lankes is another of the best-known American wood-engravers, and he is perhaps the most essentially national, for he loves to depict the cultivated American landscape, and the old houses in which generations of Americans who have become rooted in the soil still make their homes. Here is *A Cottage in Williamsburg*, and we know by the timbered walls, the verandah, the wooden palings, the build of the chimney stack, and the great tree, all of which have been a joy to delineate, that this has been a dwelling-





*Benjamin Miller 1938*

"The City." By Benjamin Miller. (The Weyhe Gallery, New York)





23.50 Autumn Foliage

Sentinel Pines

"Autumn Foliage." By J. W. Nason. (The Weyhe Gallery, New York)

place of generations. *Spring Ploughing*, recalling somewhat of the manner of Paul Emile Colin, and *The Worn Road*, also show Mr. Lankes in his most vivid conception of woodcut. Mr. Richard Bennett has made a pilgrimage graphically to *Thomas Hardy's Birthplace*, and emphasises the sentimental light on the Dorsetshire cottage as if it were a halo on the brow of the great writer, while Mr. W. J. Reindel, in *Woodland Depths*, has cleverly cut the shapes of trees in white masses. Mr. Birger Sandzen, the Swedish artist of long residence in America, and head of Bethany Fine Art College, has an intensely personal touch, whether as a painter, a lithographer, or a wood-engraver. His technique on the wood is curiously interesting, for he appears to use either some sort of roulette, or to flick out the wood in curved series of dots until the picture takes shape with an atmospheric impression. Thus, *River Nocturne* has been personally felt as it is expressed with a new strangeness. This is typical of Mr. Sandzen's expression, but there are fresh motives in *Sentinel Pines*, *Summer Time*, and *Smoky River at Twilight*. Another interesting exponent of the New Woodcut is Mr. Wharton Esherick, who, commencing his art career as a painter, has drifted from the canvas to the wood-block, engraving, carving, and making furniture.



Here he is represented by the frontispiece to a musical setting of Walt Whitman's "As I watched the ploughman ploughing," in which with black mass and a striking arrangement of curved, wavy or straight lines, he suggests a man driving a team of four horses drawing a plough through a furrowed field. In *Surf Fishing*, with a personal convention of white on black, Mr. Esherick gets an extraordinarily effective impression, while with a different technique he achieves decorative charm in *Of Living Waters*. In an older tradition, but fresh and beautiful in its suggestions, are Mr. J. W. Nason's spacious sunny landscape, *Autumn Foliage*, the brilliant *Willow Tree and Cottage* and *The Brook*, while still more descriptive in illustration is Mr. Walter Cole's finely balanced *Monhegan*, a mountain-bordered inlet from the sea, with gulls congregating on the rocks, and fishermen active about their cottages. Mr. Cole has also illustrated with significant woodcuts a new book by Alfred Kramborg, called "Prologue in Hell." The industrious and accomplished Mr. Herbert Pullinger might have been represented by many prints, even one that was awarded a gold medal, but his black and white quality seems to be established in *The Over Shot Wheel*. Mr. Paul Wenck who hails from Berlin, has a Cubist, or at least geometric, conception of horses' heads, which is not ineffective. Mr. Bertrand Zadig sends us (alas too late for reproduction) some vivid portrait studies of celebrated men done for various books.



"River Nocturne." By Birger Sandzen

Now we come to colour, and we reproduce two very characteristic prints. Mr. Ernest W. Watson, instead of one of his usual rustic subjects about his country home, or one of the harbour scenes of New York, has come to England, and found a Cornish motive for a fresh and delightful print. *Mousehole, Cornwall*, with the seagulls flying in the deep blue air over the row of sunlit cottages, and over the little harbour where the fishing boats are alongside the quay, has something of poetry in the design and the simple colour-harmony. Mr. Gustave Baumann's attractive *Summer Rain* is, chromatically, frankly decorative with its orange red base, its blues, greens, yellow and black. Mr. Baumann lives in New Mexico, and he has recently produced several new prints, which I have not seen, but let us hope they are as original in their variegation as *Hopikatcinas*, presumably idols of the Hopi Indians, quaint figures in wonderful greens, blues, reds and yellows. Miss Norma Bassett Hall has, in *The Village Fountain*, a group of village women washing their linen at the fountain, in a scheme of colour, and Mrs. Bertha Lunn, who lives in Peking and whose colour-prints in the Japanese manner, of which *Asia* is a sumptuous example, are well known in America and the East, has evolved a method of printing with raised lines, exemplified in *Chinese Dancers*. Of Mr. Tod Lindenmuth's colour-prints, probably the best is *In Harbour*.

"Joan at Night." By Mary Hartwell W. Priest





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